[S]016.01 [Bibliographical Society of America]

SHL
WITHDRAWN

Digitized by the Internet Archive
in 2026

https://archive.org/details/papersofbibliogr0000vari

The Papers of the
Bibliographical Society of America

PUBLICATION COMMITTEE

James B. Childs - Library of Congress, Washington, D.C.
Carl B. Roden - - - - Chicago Public Library
Andrew Keogh - - - - Yale University Library

The Society does not hold itself responsible for opinions expressed by contributors of papers

BIBL.
LONDIN.
UNIV.

COPYRIGHT 1930 BY THE UNIVERSITY OF CHICAGO. ALL RIGHTS RESERVED. PUBLISHED JUNE 1930. 550 COPIES PRINTED
COMPOSED AND PRINTED BY THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS, U.S.A.

A SURVEY OF THE BIBLIOGRAPHY OF ENGLISH LITERATURE · 1475–1640

With Especial Reference to the Work of the Bibliographical Society of London

By GEORGE WATSON COLE, L.H.D.

I
INTRODUCTION
II
WHAT SHOULD BE FOUND IN BIBLIOGRAPHIES
III
THE SURVEY
IV
APPENDIX
V
SAMPLE ENTRIES

A SURVEY OF THE BIBLIOGRAPHY OF ENGLISH LITERATURE · 1475-1640

·I·

THE value of any survey depends upon the amount of ground covered and the thoroughness with which the work is done. It is hoped that what follows will be found comprehensive and somewhat exhaustive.

There have been book-lovers, book-collectors, and bibliographers from very early times—before the discovery of printing even. English literature at an early day found among its lovers several who attempted to record its progress. Among the earliest of whom we have any record is Boston Buriensis, or John Boston of Bury, an Augustinian Monk of Bury St. Edmunds, who flourished in 1410. He wrote a *Catalogus Scriptorum Ecclesiæ*, a list with authors' names whose books were to be found in the libraries of the English monasteries and elsewhere. A contemporary of his, Alan of Lynn, a Carmelite Monk, flourished about 1424. Their manuscripts have been lost, but a portion of John Boston's catalogue was printed by David Wilkins (1685–1745) and incorporated by Bishop Thomas Tanner (1674–1735) in the Preface to his *Bibliotheca Britannico-Hibernica* (1748), a work embracing an account of all authors flourishing within the three kingdoms before the beginning of the seventeenth century. Boston and Alan naturally wrote only of books in manuscript, as printing had not then been invented. The occasion for mentioning them is that they were the forerunners of a long line of later writers who were to treat of printed books.

When the monasteries of England were suppressed in 1536 and 1539, there were two men who viewed with deep concern the wholesale destruction and dispersal of their libraries. They were John Leland, or Leyland (1506?–1552), and John Bale (1495–1563), Bishop of Ossory. Leyland was commissioned by Henry VIII to search the cathedrals, colleges, and religious houses of England for records, manuscripts, and relics of antiquity. Accordingly he spent three years traveling through England and Wales and making copious notes of whatever he saw and found. His commission gave him no authority to collect such material, but he went so far as to procure some rarities for the king's library.

After returning from his tour he settled down to systematize his notes and prepare them for publication, but he did not live long enough to complete the task.

Leyland's contemporary, Bishop Bale, also did what he could to preserve the works of English writers. He worked independently and also made a record of English writers. Combining his own researches with the notes of Leyland, to which he had access, he published his *Illustrium Majoris Britanniæ Scriptorum Summariū* in 1548, thereby laying the foundation of English bibliography and thus entitling himself to be named its Father. After him came a long line of writers, who, from various standpoints, endeavored to record the progress of English literature from about the close of the seventeenth century down to our own times. These records we will consider elsewhere.

Individual efforts in all branches of learning continued until 1660, when the Royal Society of London was founded. This was the first among English learned societies both in antiquity and dignity. From that time onward societies, fostering all kinds of special learning, sprang up, not only in England but on the Continent, until their numbers became legion. Still, bibliographers toiled on independently without thought of coordinating their efforts. In no field of research is there a greater need of co-operation than among bibliographers. Let us suppose

several are interested in the same subject. If drawn together by a society, they would be helpful to one another, and more useful perhaps to literature in general, than if left to pursue their studies individually. Thus it happened that, while those engaged in other fields of research were combining into societies, bibliographers, engaged in the very field of endeavor which is most useful to all learning, and is the handmaid of all sciences, were left to their individual efforts.

The modern library movement, which began in England in 1849 and 1850, ultimately led to the formation of a bibliographical society. It may not be out of place just here briefly to trace the history of this movement. On June (17), 1847, Queen Victoria issued a commission, supplemented by another of later date, May (5), 1848,

> for the purpose of inquiring into the Constitution and Government of the British Museum, the Administration of its Funds, and the Organization, Arrangements, and Present Condition of the several Departments of that Establishment, with the view of ascertaining in what manner that National Institution may be made most effective for the advancement of Literature, Science, and the Arts.

The report of that commission, relating largely to the library of the British Museum, was published in 1850 in a volume of over 1,000 pages.

On July (23), 1849, the House of Commons ordered a report of a Select Committee on Public Libraries to be printed. This report, including its Index, covers about 800 pages and contains the fullest and most accurate statistical details respecting public libraries which up to that time had appeared in print. It embraces the testimony and opinions (as did also the report on the British Museum) of some of the most eminent bibliographers in Europe upon many important points concerning the history and management of libraries. Among those called upon to express their opinions were Edward Edwards, formerly of the British Museum, Messieurs Guizot of France, Van de Weyer of Belgium, Libri of Italy, and many others. Edwards' works on libraries, his *Memoirs of Libraries* (1859), *Free Town Libraries*

(1869), and *Lives of the Founders of the British Museum* (1870), though of later date, contain a mass of cognate material.

This agitation in England was not without its effect on our own country; for, three years later, on September 15, 1853, there was held in New York the first American conference of librarians. Fifty-three delegates were in attendance, all of them men. Not until the centennial year of our national independence, nearly a quarter of a century later, were the librarians again to awaken from their apathetic sleep. Then an alert, dynamic young man at Amherst College, Melvil Dewey, who had invented a decimal system of classifying books, bestirred himself and awakened among the librarians of the country a renewed and lively interest in libraries. Then, in the rooms of the Pennsylvania Historical Association, on October 4, 1876, at the call of Justin Winsor, William Frederick Poole, and Lloyd P. Smith, all eminent librarians, the American Library Association was organized. The total attendance was 103, of whom there were 11 ladies, who, taking their lives in their hands, ventured into this den of bibliothecal lions and—wonderful to relate—escaped in safety. An Englishman, James Yates, public librarian of Leeds, was also present.

The *Library Journal*, the first number of which is dated September 30, 1876, was adopted as the official organ of the Association. "The plan of the American Library Journal" (as it was then called) states in its columns that it "is intended to cover the entire field of library and bibliographical interests." The United States Bureau of Education issued a special report on *Public Libraries in the United States, Their History, Condition and Management.* This consisted of two parts: Part I being historical and statistical, and Part II containing Cutter's *Rules for a Printed Dictionary Catalogue.* Unfortunately, owing to a delay, this work was not issued until November—several months after the conference.

Mr. Edward B. Nicholson, at that time librarian of the London Institution and, later, Bodley's librarian, impressed with the

success of the Philadelphia meeting, suggested the advisability of holding a similar meeting in London. Encouraged by his fellow-librarians, he invited the principal metropolitan librarians to meet at the London Library April 9, 1877. They did so and unanimously resolved that a conference should be held in the autumn. An Organizing Committee was chosen to do the preliminary work. Accordingly, the first conference of librarians in Europe was held in the lecture theater of the London Institution on October 2–5, 1877. Nearly all of the 216 registered members were present, as well as 16 visiting librarians from the United States. Among them were Charles Ammi Cutter, Melvil Dewey, Charles Evans, Samuel Swett Green, Reuben Aldridge Guild, William Frederick Poole, Lloyd Pearsall Smith, and Justin Winsor. Of these, two only, Melvil Dewey and Charles Evans—charter members of the American Library Association—are now living. At this meeting a resolution was passed recognizing the urgent necessity for a general catalogue of English literature, and a recommendation that the council of the Association forthwith take steps to prepare such a catalogue. Another resolution provided for the appointment of an English committee to co-operate in preparing a new edition of Poole's *Index to Periodical Literature*. The name "American" having been dropped from its title, the "*Library Journal*" was adopted as the official organ of both Associations.

From this it will be seen that the English society at once started out with a definite bibliographical object—a Catalogue of English Literature.

In 1880, John Young Walker MacAlister, later Sir John MacAlister, a name cherished by all English librarians and bibliographers, joined the Association and was present at the Edinburgh meeting. He was then librarian of the Public Library in Leeds. He had studied medicine for three years but was compelled by ill health to abandon his studies. After recovery he was appointed sub-librarian at Liverpool and within two years became librarian of the Leeds library. From 1887 to 1896 he held

the office of Honorary Secretary of the Library Association of the United Kingdom, and during the latter year obtained for it a royal charter.

In 1889 he founded *The Library*, of which he was sole editor until 1903, and from then on, with the aid of Alfred William Pollard, until 1919. Mr. Pollard had joined the Library Association in 1897. MacAlister, as those who were present well remember, organized and successfully carried through the Second International Conference of Librarians, held in London, in 1897. Earlier, in 1887, he had been appointed resident librarian of the Royal Medical and Chirurgical Society. For this society he did wonders, and was knighted in 1920. In March of that year at a dinner held to commemorate the event, Sir William Osler said that though MacAlister's health had not permitted him to take up medicine as a profession he had done more for it than any member of it. In January, 1904, as already mentioned, Mr. Pollard became joint-editor with MacAlister, of *The Library*, then beginning the fifth volume of the Second Series.

About 1890 MacAlister became impressed with the idea that while bibliography was one of the professed objects of the Library Association it already had all the work it could well do for the cause of librarianship alone. He therefore thought that bibliography should have a society of its own. He found in Dr. Walter Arthur Copinger (1847–1901) an ardent supporter of his views. Dr. Copinger, at a session of the fourteenth annual meeting of the Library Association of the United Kingdom, held in Nottingham, September 16–18, 1891, read a paper on "The Necessity for a Bibliographical Society and Suggestions for Its Operations." Finding some 70 gentlemen who were willing to join and support such a society when formed, he issued a call for a preliminary meeting, which was held at the offices of the Library Association, at 20 Hanover Square, on Friday July 15, 1892. A provisional committee was chosen to draw up rules to be submitted at a general meeting of all those who had intimated a desire to join such a Society.

The first general meeting, so planned, was held on October 24 of that year. The report of the Provisional Committee was read and adopted. The list of members, printed in Volume 1 of its *Transactions* contained 187 names, including 10 Americans and 1 honorary member, M. Leopold Delisle, the librarian of the Bibliothèque Nationale at Paris. This number shows that there was, among many men prominent in various fields of literature, an urgent demand for the formation of such a society.

Its objects, as stated in its Rules, are as follows:

a) The acquisition of information upon subjects connected with Bibliography.

b) The promotion and encouragement of Bibliographical studies and researches.

c) The printing and publishing of works connected with Bibliography.

d) The formation of a Bibliographical Library.

It was but natural that, soon after its formation, the Society should desire to define the term "bibliography," to consider the field toward which its efforts should be directed, and, that being done, to make a survey of the bibliographies of English literature already in existence. The very foundation of the Society showed that its members were of the opinion that the bibliography of English literature had not been fully covered and that much work still remained to be done.

President Copinger, in his inaugural address, delivered November 21, said:

Bibliography has been called the grammar of literary investigation. In its broader modern sense, ... Bibliography has two main branches, the first of which has reference to the contents of books, and may be termed Intellectual Bibliography; the second, to their external character, the history of particular copies, editions, &c., and may be termed Material Bibliography. The object of the first kind is to acquaint literary men with the most important books in every department of study, either by means of classified catalogues simply, or by similar or alphabetical catalogues, accompanied by critical remarks as to their authors, their characters and qualification. And this branch of Bibliography is better expressed by the word "Bibliology"; or, as the late Mr. Ernest Thomas put it, "Bibliography" may be defined to be the study of the bodies of books, and "Bibliology" as the study of their minds. The object of the second, which I term Material Bibliography, is the

knowledge of books, of their different editions and degrees of rarity, their real or reputed value, and the ranks which they ought respectively to hold in a system of classification.

It will be seen that the first of these definitions which Copinger made, that termed "intellectual bibliography," is broad enough to include the biographies of literary men, histories of literature, and those critical works that attempt to evaluate literature. The term "bibliography," as usually understood, however, generally includes only what is above described as "material bibliography," without any attempt to determine the relative rank of books in the great hierarchy of learning.

It is evident that no one society can grapple with the whole field of knowledge as found embodied in the overwhelming output of the press, past and present, which has been estimated by Iwinski, after an elaborate statistical study of book production, to exceed 25,000,000 "different books." Every society, therefore, is compelled by necessity to limit the scope of its work strictly to that portion of it that urgently demands attention.

In view of this limitation, the Bibliographical Society considered the advisability of compiling a general catalogue of English literature. This subject had been carefully considered at the International Conference of Librarians held in London in October, 1877. In consequence, a committee which had been appointed on April 5, 1878, reported as follows:

1. That the (suggested) General Catalogue of English Literature should consist of an Alphabetical Catalogue under authors' names, to be followed by Class Bibliographies or Subject-Indexes.

2. That it should comprehend all books printed in English either in the United Kingdom or abroad, including Pamphlets, Broadsides, Newspapers, Periodicals, together with Translations of Foreign Works, but not editions in foreign languages even with brief English notes.

3. That it should be brought down to the latest possible date.

4. That titles should be abridged, but the abridgments should be indicated.

The needs of readers and scholars had thus been put on record fifteen years before the Bibliographical Society was formed.

Before entering upon the work of the Society, it was considered expedient to ascertain how extensively the field had

already been covered. At the third meeting of the Society, December 19, 1892, Mr. Henry Benjamin Wheatley (1838–1917) read a paper on "The Present Condition of English Bibliography, and Suggestions for the Future." He called attention very briefly to some of its outstanding works.

The bibliographical material in existence at the time the Bibliographical Society was founded in 1892 was of varied character and importance.

Some forty years ago Frederick Locker-Lampson (1821–1895), a poet and noted collector of books of English literature printed between 1590 and 1610, issued a catalogue of his books. In its Preface he wisely said: "It is a good thing to read books, and need not be a bad thing to write them; but it is a pious thing to preserve those that have been sometime written." It is a great pity that this sentiment, so happily expressed, had not been rigorously followed by book-lovers and custodians of books from the earliest years of English literature down to the present day. Had this been the case, many a work, now irreparably lost, would have been preserved and the annals of our literature rendered more complete. The religious houses, before their dissolution, were great sinners in this respect. They had little of that pious care for the preservation of books which should have been their special consideration as well as duty. The destruction of books in past times has been enormous. Neglect, fire, war, fanaticism, and wanton waste have all played their respective parts in depriving the world of a vast deal of its intellectual heritage. This, as we have seen, was especially the case during the sixteenth century.

As we have seen, the Bibliographical Society of London was organized under most favorable circumstances, a considerable number of people having expressed a desire to become its charter members.

It was located where the original sources of information regarding English literature could most easily be found and consulted—namely, in the British Museum, the University Libra-

ries, and the collections of private collectors, many of whom were themselves enrolled in its membership.

Its very surroundings were rich in historical and literary associations extending back to remote times.

The annual dues were placed at a figure which assured the Society sufficient funds with which to carry on its purpose as a publishing society.

At frequent intervals it held meetings in which papers were read and ample opportunity afforded for discussion. Its members were thus kept fully informed regarding matters of current activities and interest. Moreover, its meetings were held at the central point in the kingdom, easily within the reach of its members, who, no doubt, often planned their trips up to town so as to be present.

Its publications consist of transactions, a series of illustrated monographs, a series of small quarto monographs, and miscellaneous volumes—the whole covering a wide range of subjects, but in the main relating to English literature.

An index of the Society's publications shows that almost every phase of book production has been considered. The early English printers, binders, and stationers or booksellers, have received exhaustive treatment in a series of monographs covering the period from Caxton's time down to about 1700. Hardly a single feature, such as paper, types, printers' devices and booksellers' signs, etc., has failed to be carefully treated by writers who, having made a special study of their subjects, may be considered as authorities.

Monographs concerning certain classes of literature not previously covered by earlier bibliographers here find a place. Such, among others, are those on early tales and romances, translations into English from foreign languages, plays and masques, etc., etc. In short, there has been a wonderful display of "team work" among the Society's members—all tending toward an exhaustive bibliography of early English literature down to the year 1641.

These efforts have culminated in the *Short-Title Catalogue* published two years ago. This contains a list of all the works printed in England and in the English language, from 1475 to 1641, that can be traced. What, however, is of the greatest importance to the scholar is that copies of every work therein recorded have been located in some one of the 115 libraries (of which 15 are in this country) and their location given.

The activity of American book-collectors in acquiring the typographical monuments of the early English printing presses and the masterpieces of English Literature is here displayed to a remarkable degree. This is particularly true of the Huntington Library. In the short time the late Henry E. Huntington was collecting his library he acquired over 8,725 items, a trifle more than one-third of the total recorded in the *Short-Title Catalogue;* and, what is perhaps still more remarkable, 668 copies of these are to be found in no other library, and hence are presumably unique.

It is regrettable that more American libraries and book-collectors were not alive to the work being carried on by our sister-society, and did not co-operate with it. Had such been the case, an even better showing might have been made.

It is gratifying to learn that our own Society is taking on new life. Now that it has arrived at the second quarter of a century of its existence, may we not hope that during the next quarter of a century it will accomplish far more than in the days which are passed?

May 16, 1929

·II·

WHAT SHOULD BE FOUND IN BIBLIOGRAPHIES

THE information scholars, bibliographers, and book-collectors look for in bibliographies differs according to their needs. Some only wish to know what has been written on a particular subject; others wish the fullest possible information. As a general rule the older and rarer a book may be the more minutely it should be described. The following are some of the points about which information should be given.

1. *The author's name.*—Since a book cannot exist without someone to write it, the first thing to be looked for is the author's name. This should always be given when it is possible to ascertain it, not only for the purpose of identifying the author but to establish a caption or heading under which all his other literary productions should be grouped. The dates of his birth and death, or, if these are unknown, the date or dates when he flourished, should be given in order to indicate the period of his literary activity.

2. *The title of the book.*—When the author's name is unknown, the book should appear under the first word, not an article, of its title. If a title is such that it will be more readily remembered than the name of its author, a reference should be made from the title to the author's name if known. If a pseudonym or initials only are used, the work may be entered under either of these, with a reference from its title. References should be freely used. Too many can scarcely be employed, for one never knows under what particular heading an unsophisticated seeker after information may look for what he desires. The bibliographer and cataloguer should constantly try to put themselves in the place of such searchers and adapt rules, if need be, to aid them.

3. *The size of the volume.*—There is probably no point on which there is a greater diversity of practice among bibliog-

raphers and cataloguers than in assigning sizes to books. Before 1798 paper was made entirely by hand. Then a machine for making paper was invented by Louis Robert, a workman employed by the Didots in their mill at Essonne, not far from Paris. Machine-made paper was introduced into England in 1803. Previous to that date handmade paper alone was used in the manufacture of books. Sheets were made of different sizes, each usually distinguished by a watermark to be found near the middle of the right-hand end, when properly held upright. When such a sheet is folded, the watermark appears in different positions. If folded once (in folio or two leaves), it is seen in the center of one of the leaves; if twice (in quarto or four leaves), in the center of the back fold; if three times (in octavo or eight leaves), in the back fold at the top; and so on, changing with each new folding. The actual dimensions of a volume vary according to the size of the paper used. Copies of a book may alter in actual size, especially if they have been rebound, as the binder generally trims a volume down each time it passes through his hands. The location of the watermark, of course, remains unchanged and so determines the size of the volume, notwithstanding that its actual measurements may vary. If the rules formulated by the Bodleian Library for ascertaining sizes according to fold are followed, there is no reason why uniformly correct designations should not be given in every case.

The sizes of books printed on machine-made paper are arbitrary, and those so printed may be found in every conceivable shape and size. It is usual to assign to them the sizes they most resemble had they been printed in England on handmade paper; so they are called "crown octavo," "royal octavo," "imperial octavo," etc. To be perfectly consistent and to give definite information as to size, it would be better to give actual size by measurement of all books printed on machine-made paper; and, there could be no possible objection to appending the actual size to the usual designations for books printed on handmade paper.

4. *Place of printing.*—There is generally little difficulty in ascertaining the place where a book was printed, that information usually appearing in the book itself. If not found there, its general makeup in type, paper, binding, and other earmarks should assist in assigning it to its proper location.

5. *Printer's name.*—This or the publisher's name, sometimes both, is often found on the title-page or elsewhere in the book. The printers and publishers are only too willing to take advantage of the publicity it affords them to have their names (and places of business) so appear. When they fail in this, it can generally be ascertained by a comparison of other works emanating from the same press, especial attention being paid to type, ornaments, printer's devices, etc. "In English books printed before 1641," to which the Bibliographical Society has paid particular attention, it was early suggested (*Transactions*, 9:48) that in bibliographies or lists of books of that period "it is charitable and patriotic to give the names of printers as well as publishers, so as to help forward the history of English printing."

6. *Date.*—The date when a book was printed generally appears in its imprint. The fixing upon the exact or nearest possible date when an undated book was printed is one of the greatest tasks that confronts bibliographers, and no amount of labor employed in fixing the date of an undated book can be considered excessive. Nothing can be more important than to decide, with as great precision as possible, when, during the lifetime of its author, it was written, when printed, and its correct place in the annals of literature. Unfortunately, many early books were undated, and the conjectural dates given by bibliographers are often untrustworthy.

As an example, take John Polemon's *All the Famous Battels that have bene fought in our age, etc.*, London, by Henry Bynneman and Francis Coldock, n. d.

Ames (p. 332), gives the date for this book as "1587." Herbert (2:922, 989), gives its date as "1586," a year earlier than Ames. Hazlitt in his *Hand-book* (p. 474) follows Herbert,

"[1586]." The British Museum's *Catalogue of Books* (1:114) printed to the year 1640, gives the date as "[1585?]," with a query. Thus we see that the tendency was to put the date a little earlier than that assigned by Ames. Sayle, in the first volume of his *Early English Printed Books*, went back and adopted Ames's date. So it happened that for more than a century and a half bibliographers practically copied one another, their dates varying by only two years (1585–1587). In the Index to Sayle's work, issued in 1907, he changes his previous date to "[1578?]" (with a query), and in a footnote says: "Correction. License 1577, July 1." Here he drops hypothetical dates and bases one on a contemporary record, i.e., the date when the book was licensed to be printed. It would appear but natural that it must have been published soon after it was licensed and not held in manuscript for eight years or a decade before being put in print. Hence we feel justified in following Sayle in assigning to this book the earlier date of [1578?]. If we turn now to the Bibliographical Society's *Short-Title Catalogue* (1926), published since the foregoing work was written, we find it gives the date "[1578]" to this work.

So much, then, for our problem from a bibliographical point of view. Let us now approach it from another standpoint. Much thought and study has been paid to the biography of printers in England. Ames arranged his material by printers instead of authors and gives the dates of Bynneman's activity as a printer from 1566 to 1583, the latter being the year of his death, as it is also given in the *Dictionary of National Biography* (3:574). Coldock was a bookseller, not a printer. It seems rather strange, does it not, that Ames should give a date to this book five years later than its printer's death? An explanation of his decision is probably to be found in the fact that *The Second Part of the Booke of Battailes fought in our age* (*Short-Title Catalogue*, No. 20090), a copy of which is in the British Museum, was printed by Gabrield Cawood, with the date 1587 on the title-page. Until further evidence is produced, it is safe

to assume that Bynneman printed the first part during his lifetime (not afterward) and probably within a year or a year and a half after he produced his license.

7. *Collation.*—Books are composed of sheets of paper or other material, printed, folded, gathered, and bound in proper sequence. To find out whether a book is complete, it should be collated; that is, it should be critically examined sheet by sheet and leaf by leaf to see that none are missing or misplaced. A record of such an examination is called a "collation," and no complete bibliography of rare books is complete without such collations.

8. *Provenance.*—This French word, meaning source or origin, is rapidly becoming Anglicized. The fact that a book described has belonged to one or more famous collectors or has other association interests should be recorded. Many rare books have interesting pedigrees. Modern bibliography is more and more being based upon the description of actual copies. When such is the case, the location of other copies should be given. Nothing can take the place of seeing the book itself.

9. *Prices.*—Values of books based upon auction sales or booksellers' catalogues vary greatly and for different reasons. Rarity, condition as to size and binding, association interests, fashions in collection—these and various other incidental features all influence prices. Records of sales are therefore of value chiefly as indicia of popular esteem and as incidents in the history of book-selling and book-collecting.

10. *Annotations.*—Notes respecting the author and his career, his literary standing, the value or popularity of his works, and other pertinent subjects are all of interest and may well find a place in a "full-dress bibliography"; but, as we have seen, much of these data is what Copinger classes as "intellectual bibliography."

The foregoing are some of the features that the scholar and other seekers after knowledge have a right to expect to find set forth in bibliographies.

·III·

THE SURVEY

I

LELAND or Leyland, John (1506?–1552)

John Leland was the earliest of modern English antiquaries. He was commissioned by Henry VIII to search for records, manuscripts, and relics of antiquity in all the cathedrals, colleges, and religious houses in England. His powers did not extend to the actual collection of manuscripts though he did procure some for the king's library, chiefly from the abbey of St. Augustine at Canterbury. From about 1534 to 1542 he made an antiquarian tour of England and Wales. On his return from his journeys he settled down to systematize his notes and prepare them for publication. The bulk of his work was in manuscript at the time of his death. The greater part, after passing through various hands, was deposited in the Bodleian Library by William Burton (1575–1645), the historian. Though Leland's work was freely used by other antiquaries, notably by John Bale, William Camden, and Sir William Dugdale, it remained in manuscript until early in the eighteenth century.

II

1. BALE, John (1495–1563), Bishop of Ossory

Leland and Bale were both witnesses of the criminal neglect and reckless destruction of books that not only followed the dissolution of the monasteries but had been permitted to exist by the monks and friars previous to that event. Both were among the very foremost in their attempts to preserve the works of the English writers of their day as well as those of former times.

Bishop Bale's most important work, *Illustrium Majoris Britanniæ Scriptorum Summariū* (1548; second edition 1549), is a chronological catalogue of British authors and their works during fourteen centuries. This work may be considered as the foundation of English bibliography. It is one of the earliest books printed at Ipswich. The printing was apparently begun at Wesel by Theodoricus Plateanus and finished at Ipswich by John Overton. Though partly founded on the *Collectanea* and *Commentarii* of John Leland, it is largely based on Bale's own examination of many of the Augustinian and Carmelite

houses before the dissolution. His work is invaluable, for, in spite of its inaccuracies, it contains much information that otherwise would have been hopelessly lost.

2. POOLE, Reginald Lane (1857–), and BATESON, Mary (1865–1906)

The work of Bale has been rendered more useful to the modern scholar by the work of the above editors, who brought out in 1902 *John Bale's Index of British and Other Writers*. This is from John Bale's autograph notebook preserved among Selden's manuscripts in the Bodleian Library.

> The design of the present edition [says the editor] has been to print the whole of Bale's alphabetical catalogue. It has seemed evidently desirable that this note-book, which bears no title (except the words *De Scriptoribus Angliæ* on the modern back of the binding) should be given a name to distinguish it from the two Catalogues which Bale himself printed; and I have adopted the title *Index Britanniæ Scriptorum*.
>
> At the end of the volume three lists are given; first, of the surnames of the writers included in the Index; second, of the titles of their works; and third, of the authorities Bale cites as the evidence for his statements.

This volume forms No. 9 of "Anecdota Oxoniensia, Mediæval and Modern Series." It is a carefully planned work, arranged alphabetically, and generally gives references. The material of the original work is given in chronological order.

III

WOOD, Anthony, or as he later called himself Anthony à Wood (1632–1695)

The *Athenæ Oxonienses* is the work by which this antiquary and historian is best known. It is lacking in literary style, but the enormous mass of information it contains displays the unremitting industry and ceaseless research of its author. Of an uncharitable disposition, and frequently warped by prejudice, his judgments regarding those who met with his disapproval raised a storm of protest when this work was first given to the world. His statements about Edward Hyde, first Earl of Clarendon, led to his being prosecuted for libel. On July 29, 1693, he was condemned in the vice-chancellor's court, fined, banished from the university until he recanted, and the offending pages publicly burned.

Bishop Tanner (1674–1735), one of the literary executors of Wood after the lapse of nearly half a century, was chosen to prepare a new

edition of the *Athenæ Oxonienses*. His edition appeared in 1721. "It was well known [says Dibdin] that Wood had not only made large corrections to his own printed text, but had written nearly 500 new lives—his MS. of both being preserved in the Ashmolean Museum." Notwithstanding, when this edition "appeared, it was soon discovered to be a corrupt and garbled performance; and that the genuine text of Wood, as well in his correctness of the old, as in his compositions of the new lives, had been most capriciously copied."

Tanner also published in 1748 a *Bibliotheca Britannico-Hibernica*. It contains an account of all authors flourishing within the three kingdoms at the beginning of the seventeenth century. Written in Latin, it is a sealed book to the multitude; but this appears not to be its most serious objection, as it is imperfect and erroneous in many parts.

Dr. Philip Bliss (1787–1857), antiquary, deserves enduring honors for his invaluable edition of the *Athenæ Oxonienses*, which appeared in four volumes from 1813 to 1820. The *Fasti* are sometimes bound separately in a fifth volume. The volumes contain upward of 2,200 lives and are enriched with notes by numerous *literati*, and some new lives are added to each volume. It was Bliss's intention to issue supplementary volumes continuing the work to 1800, but this he never did. He left to the Bodleian Library his interleaved copy in which were many corrections and some additional matter. "We ought gratefully to acknowledge [says Nicholson] that he [Wood] has furnished us with a larger stock of useful material than perhaps any one man of his age has collected" (quoted by Allibone). "Without the ardour of this hermit of literature, where [says Isaac D'Israeli] would be our literary history?" (quoted by Allibone).

Despite these characteristics Wood's work is invaluable both for its biographical and bibliographical information. The merit of the work is much enhanced by the judicious corrections and additions made by Dr. Tanner in the second edition. The third edition, edited by Dr. Bliss, contains more than 2,200 lives, each being followed by a list of the author's works. These were enriched by the notes of many famous scholars. This edition has superseded both the former ones.

IV

1. AMES, Joseph (1689–1759), bibliographer and antiquary

Joseph Ames published his *Typographical Antiquities*, a historical account of printing in England from 1474 to 1600, in 1749, four years before the incorporation of the British Museum. In it he sought to give complete lists of the publications of each of England's early printers.

With a true bibliographical instinct he disregarded printed lists and based his work upon the title-pages of the works themselves. In furtherance of his work Ames had brought together a large collection of title-pages. A part of this collection, consisting of some 10,438 fragments, is now in the British Museum. Of these about 7,500 were printed in England, Scotland, and Ireland from Caxton down to 1748. The rest were produced in foreign cities. Ames's work was originally begun at the suggestion of the Rev. John Lewis (1675–1747), who had begun gathering materials for a history of printing in England and who gave him most valuable aid in his undertaking. Access to the libraries of Sir Hans Sloane (1660–1753), Edward Harley (1689–1741), second Earl of Oxford, owner of the Harleian Collection, the most celebrated library in England at that time, and other collections, greatly assisted Ames in his labors. In the Preface, he says:

> Gentlemen may be assisted to complete [the bibliographical description of] their ancient books, which often are imperfect at the beginning, or end, by copying from this; for I did not chuse to copy into my book from catalogues, but from the books themselves, and have added a very copious Index of persons names who are mentioned, by which any thing in the book may be found.

A considerable number of the books described were in his own library. These he distinguished by an asterisk. For its day it was a good piece of work and told pretty much all that was then known on the subject.

2. HERBERT, William (1718–1795), bibliographer

William Herbert brought out the second and augmented edition of Ames's *Typographical Antiquities* in three volumes. These appeared in 1785, 1786, and 1790, respectively.

He was so fortunate as to secure, from Sir Peter Thompson, Ames's interleaved copy of his own work, containing a great number of additions and manuscript notes. In a letter written in 1790 to his old friend Mr. White, of Crickhowell, he says:

> I have been twenty-four years collecting materials. . . . . I purpose to continue . . . . in order to bring out a fourth volume. . . . . If it shall please God to take me to himself, Isaac [probably his son] will in due time set it forth. However I shall keep an interleaved copy for the purpose.

The fourth volume never appeared.

Herbert's work was a considerable advance on Ames's. Allibone says:

> The great objections to Herbert's volumes are their dry technicality and catalogue stiffness. Dibdin speaks of his work as follows: "Do not despise his

toil because it is not sprinkled with gay conceits, or learned digressions: he wrote to be useful, not to be entertaining; and so far as he went, his work was such an improvement upon his predecessor's plan as to place it quite at the head of *National Typography*." His accuracy and laborious perseverance cannot be too much commended; but we want more in a book than precision and faithfulness. We want a volume which can be read—not merely consulted.

Such a work in which these objections disappeared was to appear, as we shall see, in the next edition.

3. DIBDIN, Thomas Frognall (1776–1847), bibliographer

Dibdin, of all men, had the happy faculty of making "a dry study attractive and a learned subject plain." The perusal of his works was, as Isaac D'Israeli, himself a charming writer, so happily puts it: capable of throwing their readers into a delightful delirium.

The interleaved copy to which Herbert referred in the letter just mentioned, in six volumes quarto, bound in Russia leather, for which Mr. Gough had given Herbert's widow £52 10*s*., was acquired by Dibdin, together with the yet more valuable acquisition of some numerous MS addenda to his "History of Printing"—both of these he purchased at the sale of Gough's MSS and printed books in 1810. Dibdin must have parted with it after having brought out the fourth volume of his edition, as it turned up again in 1836, in the Heber sale (Vol. 8, No. 147). The first volume of Dibdin's edition of Ames was a great success, but the failure of the fourth brought his work upon it to an end and it was never completed.

V

1. BAKER, David Erskine (1730–1767), writer on the drama

David Erskine Baker, a grandson of Daniel Defoe, next claims our attention. He was educated to become a royal engineer but abandoned that profession and joined himself to several strolling bands of players. In 1764 he brought out his *Companion to the Playhouse*, a work based upon Gerard Langbaine the younger's (1656–1692) *Account of the English Dramatick Poets* (1691); Giles Jacob's (1686–1744) *Poetical Register* (1719–1720); Thomas Whincop's (d. 1730) "List of All the Dramatic Author's," printed with his tragedy of *Scanderbeg* (1747); and the MSS of Thomas Coxeter (1689–1747), an industrious antiquary who had collected much useful material. Nicoll gives the date of Baker's death as February 16, 1767.

He was the author of a small dramatic piece, *The Muse of Ossian*, "extracted from the several poems of Ossian, the son of Fingal" (3d

ed., 3:62), based upon Macpherson's writings. This, it has been surmised, may have been the beginning of the movement that finally resulted in the writing of Byron's and Browning's dramas. Baker also translated from the Italian a comedy in two acts, *The Maid the Mistress* (*La Serva Padrona*), which was acted in Edinburgh in 1763. Both were printed in Edinburgh in 1763, the latter in Italian and English. Though copies are in the British Museum, they must be quite rare, as neither are to be found in the Kemble-Devonshire Collection.

2. REED, Isaac (1742–1807), Shakespearean editor, brought out as his first important work, a second edition of Baker's work, in 1782. He gave to this revision the title *Biographia Dramatica*, which better describes it than Baker's original title, as the work consists largely of the biographical sketches of dramatic writers followed by a descriptive dictionary of their plays. The work is in three volumes, usually bound in four, the first having two title-pages.

Vol. 1, Part I, Authors A–H
Vol. 1, Part II, Authors I–Y
Vol. 2, Plays A–L
Vol. 3, Plays M–Z

The last volume contains a list of Latin plays, pp. 434–41; and oratorios, pp. 442–48. "Although the editor is modest in his claims, his work is careful and valuable."

Reed's *Notitia Dramatica* (British Museum, Addit. MSS 25390–92), supplementary to the *Biographia*, has never been published. Reed prepared an edition of Shakespeare based on a copy of the 1793 edition of his friend George Steevens. This was enriched with numerous manuscript additions, and it embodied the published notes and prefaces of preceding editors. It was published in twenty-one volumes in 1813. This edition is known among booksellers as the "First Variorum" edition of Shakespeare.

3. JONES, Stephen (1763–1827), the editor of the third edition, brought the work, with very considerable additions, down to the end of November, 1811. This edition represented the results of thirty years' acquaintance with the works of the early British dramatists, and owes no little of its value and completeness to the liberality of John Philip Kemble, the celebrated actor, who gave the editor access to his wonderful collection of English plays and every possible aid in

carrying on his studies. Though his work was severely criticized in the *Quarterly Review*, and although neither of the previous editors appear to have executed theirs in a wholly satisfactory manner, this last edition, though in the main a reprint of Reed's, is still absolutely the best edition of a work which has by no means as yet been altogether superseded, and is of great value. The work is in three volumes, usually bound in four, the first having two title-pages.

Vol. 1, Part I, Authors A–H
Vol. 1, Part II, Authors I–Y
Vol. 2, Plays A–L
Vol. 3, Plays M–Z

The last volume contains a list of Latin plays, pp. 434–41; and oratorios, pp. 442–48.

VI

RITSON, Joseph (1752–1803), antiquary

Joseph Ritson, one of the earliest collectors of English verse, edited a long series of poetical works of antiquarian interest. But for his researches many of the obscure poets of whom he wrote would have passed into oblivion. He made his transcripts and notes with scrupulous fidelity, a trait that he carried to a far higher degree than is common among antiquarians. With his scholarship he combined much pedantry, as may be seen in the peculiar system of spelling he adopted. This he did of set purpose. Objecting to the suppression of *e*'s, he wrote "romanceës," "translateëd," "writeër," etc.

His impatience of the shortcomings and mistakes he found in the works of other writers in the same field of research led him to give expression to bitter, even insulting comments regarding them and their works. In these he displayed an almost morbid bitterness. He can fairly be called a venomous critic, and the "Ritsonian" style has become proverbial. As an example, in the Preface to his *The Quip Modest* (1788), he "calls one of the editors (George Steevens) an infamous scoundrel, and predicts his coming to the gallows." This passage was afterward suppressed and a milder tone adopted, but still in Ritson's sarcastic style. His detection and exposure of the Ireland forgeries in 1795 proved the soundness of his critical powers. His *Cursory Criticisms* were not alone confined to Malone's edition of Shakespeare, but abound throughout his works. His censures, as in those regarding Warton's *History of English Poetry*, were often well deserved even if impertinent. Brydges in his *Censura Literaria* (1805 ed., 1:55) handles the work here noted with severity. Notwithstanding, lovers of Eng-

lish poetry owe perpetual obligation to Ritson for his researches, though his works are marred by his eccentricity and irritability which were mainly due to the mental malady of which he finally died.

VII

BRYDGES, Sir Samuel Egerton, Bart. (1762–1837), bibliographer and genealogist

Sir Egerton Brydges, "a name to all the book-tribe dear," was greatly interested in rare Elizabethan literature. Among his numerous publications are three that especially call for our notice: *Censura Literaria*, *British Bibliographer*, and *Restituta*. Their value consists largely in the abstracts and opinions they contain.

In the Introduction to *Restituta* he says:

> My principle aim shall be to revive those forgotten works which the most enlightened minds will admit to be among the due apparatus of a curious library; and I will endeavour to collect opinions on characters of those works from the best authorities.

The contents of this work are rendered fully accessible by a full alphabetical index. There is a classified index to the first edition of *Censura Literaria*, comprising nearly 800 titles besides numerous obituary notices. In 1813 Brydges began to supply rare Elizabethan texts to be reprinted by a private printing press located at Lee Priory, the residence of his eldest son, T. B. Brydges Barrett, at Ickham, near Canterbury. Lowndes gives a list of 110 titles there printed. This includes a number of Brydges' own works, as well as others which he either edited or to which he wrote introductory matter.

Brydges was possessed of a most unfortunate temperament which prevented his getting on well with others. He was morbidly sensitive, egotistic, and had an extraordinary thirst for literary fame. He was a most prolific author and is said to have written 2,000 sonnets in one year. William Morris, who exhibited a similar fecundity, could write 300 lines of verse of a morning before breakfast. Sir Egerton imagined himself to be a poet, but his poetry is of the most mediocre character; and his fame will rest on his works as a bibliographer (to which he attached little importance) rather than on his other works.

His life was embittered by his failure to make good his claim to the barony of Chandos. The House of Lords decided adversely against him, and later the Lancaster Herald, George Frederick Beltz (1777–1841), proved that his claim was totally unfounded. Brydges took no legal steps to establish his claim, but afterward styled himself "*per legem*

terræ, Baron Chandos of Sudeley." The effects of his disappointment marred many of his pages of rare beauty and profound lore. "Like Lord Byron, whom in some respects he resembled, Sir Egerton is continually presenting his own woful visage in his gloomy galleries."

VIII

GRIFFITH, Acton Frederick, compiler of *Bibliotheca Anglo-Poetica;* 1815

Thomas Hill (1760–1840), bibliophile and patron of the poets Robert Bloomfield (1766–1823) and Henry Kirke White (1785–1806), brought together a valuable collection of English poetry, which formed the basis of a historical catalogue. Hazlitt gives a very interesting account of how this collection came to pass from the hands of Hill to those of the publishers, Longman, Hurst, Rees, Orme, and Brown, who issued the catalogue. The contents of the collection consisted entirely of English poetry; and, though small, numbering only 1,166 volumes, it contained many poetical treasures of great rarity. The interesting biographical, critical, and bibliographical material it contains adds much to its value.

Thomas Hill, familiarly known as "Tommy Hill," otherwise "Paul Pry," says Hazlitt, offered the collection

> to Longmans on the plea of failing health, and for which the purchasers elected, looking prophetically at his moribund aspect, to grant him an annuity in preference to a round sum. Mr. Hill's apprehensions, however, were premature, as the transaction had the effect of restoring his spirits; and the booksellers scored rather indifferently. How pleased they must have been to see him coming for his pension year after year!

Corser, who included this work in his *Collectanea Anglo-Poetica*, says that not long after the foregoing catalogue was issued "the entire collection was soon afterwards dispersed, and became scattered abroad and absorbed in the libraries of Heber, Freeling, Midgley, Broadley, Perry, and other eminent collectors of that period (a very large portion of it being now in the collection now described.)" Corser redescribed such volumes as fell into his hands, at greater length and with finer literary intelligence, in his extensive *Collectanea Anglo-Poetica*.

The estimated value of the collection at the time the catalogue was made was considered to amount to £7,559 15*s*., averaging nearly £6 10*s*. per volume. This was over a hundred years ago. What would not Dr. Rosenbach pay for this entire collection today rather than allow it to pass into the hands of a fellow-dealer!

This catalogue will ever retain its value as one of the earliest works of its kind, and no library of the poetical literature of England should be without it. Griffith, its compiler, then in the employ of Longmans, was cut off in early life; but his work, as here displayed, gave great promise for the future, and his death was a pronounced loss to English bibliography.

Corser's copy, one of fifty copies printed on large paper, was extra-illustrated by the insertion of over 450 portraits, extended to three volumes, and bound in dark-green morocco, by Bedford. We wonder on whose shelves it now rests.

IX

WATT, Robert (1774–1819), bibliographer

Robert Watt exemplifies to a disheartening degree the misfortunes that await the devotees of bibliography. Notwithstanding its great usefulness in unlocking the treasures to be found in print, no class of work appears to be less appreciated by the public at large. In 1795 Watt developed the idea of his *Bibliotheca Britannica*. Though a physician in active practice and a lecturer on medicine, he devoted his leisure to the preparation of medical papers, a *Catalogue of Medical Books* (1812), and his *magnum opus* the *Bibliotheca Britannica*. It is possible that Dr. James Douglas' (1675–1742) work *Bibliographiæ Anatomicæ Specimen* (1715; also 1755) may have suggested the earlier of these works.

Two years before his death the preparation of the work here described had progressed so far that he gave up his medical practice, moved to a small country house about two miles from Glasgow, employed several young men as assistants, and devoted himself entirely to its compilation. He died of too intense study at Glasgow, at the early age of forty-five. Ditchfield, probably through oversight, failed to include Watts' name among those enumerated in his *Books Fatal to Their Authors*.

Only a few sheets had been printed when Watt died. His sons then went on with the work, but misfortune seemed to follow it at every step. Of the two sons who aided in it, John, the elder, died in 1821 at the age of twenty. James, his brother, lived to see the work through the press but died five years later. The printing was delayed nearly a year by the destruction of a portion of the manuscript, robbers having thrown it into the fire to light the apartment.

In 1826, two years after the publication of the work, the Constables, Sir Walter Scott's publishers, failed before they had paid Mrs. Watt,

as agreed, the sum of £2,000, so that the family failed to receive any benefit from the work upon which all their hopes depended. Even this was not the end, for, in 1864 Miss Watt, the only surviving member of the family, died in a workhouse in Glasgow.

The *Bibliotheca Britannica* is divided into two parts. Part I (Vols. 1 and 2) is devoted to authors and printers, arranged in alphabetical order. Though old, it is still an indispensable work of reference, as it contains multitudes of titles of English books and pamphlets not to be found elsewhere. Under each author (of which upward of 40,000 are included) is given a chronological list of his works, their various editions, sizes, and prices. Following the author's name, when possible, is a short biographical notice, which makes of the work a concise biographical dictionary and adds much to its value. In addition to the separate publications of authors Watt included articles in journals and transactions of societies. The names of all the printers noted by Ames, Herbert, and Dibdin have been inserted. Not only were English printers included but notable foreign ones.

Part II (Vols. 3 and 4) is a minute index of Part I, arranged alphabetically by subjects which are treated in chronological order, thus forming a sort of annual of what had been written on any subject from the earliest publication to the last.

> Watt stands alone among bibliographers, so far as I know [says Wheatley], as having produced a general subject index of universal literature on a large scale. It is really appalling to think of the enormous labour which he undertook. . . . . In spite of its many imperfections and the increase of modern requirements, the book is still one of the handiest tools of the librarian and bibliographer.

After the death of Watt's last surviving daughter, in 1864, the original manuscript was discovered, consisting of two large sacks full of slips. It is now preserved in the free library at Paisley, arranged in sixty-nine volumes.

X

1. LOWNDES, William Thomas (1798?–1843), bibliographer

William Thomas Lowndes is a name that will ever be held in honorable remembrance by all book-lovers. The son of a London bookseller, he inherited a love and taste for books and engaged in the same pursuit as his father. He was born about 1798 and died, July 31, 1843, as did Watt, at the early age of forty-five. In 1820 he began to accumulate material for his *Bibliographer's Manual*, a work with which his name will ever be associated. No one can read the Preface to the

first edition without realizing what a comprehensive view of the subject he possessed. With indefatigable industry he labored for a period of fourteen years to accomplish his ideal. It is much to Lowndes's credit that, considering the comprehensiveness of the work, it contains fewer errors than might reasonably be expected. Notwithstanding its great merits, the work brought Lowndes neither fame nor recompense. He was reduced to poverty, and the last years of his life were spent as a cataloguer in the service of George Henry Bohn (1796–1884), the editor of the second edition, which did not appear until fourteen years after Lowndes's death.

Having brought out the *Manual*, Lowndes next began work on *The British Librarian; or, Book-Collector's Guide to the Formation of a Library*. Of this work, arranged in classes, with prices, critical notes, references, and an index of authors and subjects, only eleven parts appeared, in 1839. It was never completed, for, owing to pecuniary embarrassment, his mind gave way and he never recovered sufficiently to resume work. Unfortunately, while the 1,320 columns of which it is composed contains a most valuable collection of material, it is practically useless as it lacks the index planned by its author.

2. BOHN, Henry George (1796–1884), the enterprising London publisher, purchased the copyright of the *Bibliographer's Manual* and in 1857 began the task of re-editing it. The revised edition, of six volumes, appeared from 1857 to 1864, in eleven parts, each containing some preliminary notice by Bohn. The editor did not fail to make use of it to give publicity to his own publications. Power, in his *Handy-Book about Books*, says that it is

> a good guide to Mr. Bohn's various reprints and "Libraries," and the appendix is a carefully-compiled list of the publications of the Book-printing Clubs, the private presses, such as Strawberry Hill, Lee Priory, &c., and the rare reprints of Collier, Halliwell, Maidment, Turnbull, and others. The *Bibliographer's Manual* is a work which, for want of a better, no English [or American] book-lover can do without. The first edition has the advantage of Mr. Bohn's, being printed in more legible type.

Later issues of the second edition bear the name of Bell & Daldy as publishers. In 1869, 250 copies were printed on large paper in six volumes, crown octavo. "The statement that one hundred copies were printed on large paper, which appears in that number of copies which were sent to America [says Sabin], is, to say the least, an abbreviation of the truth." Bohn's eleven prefatory notices found in the original parts are omitted in the large-paper copies.

The *Manual* records upward of 100,000 distinct books. It could have been greatly improved, but there is no substitute for it, as "it forms at once a key to the riches of English literature for the student, and a guide in the formation of a library for the collector." The work as a whole is more serviceable to the book-buyer than the literary man. Hazlitt used his copy as his memorandum book. The prices brought at auction sales are now only milestones in the history of book-collecting.

The pages devoted to Shakespeare (4:2252–2366) were separately printed in 1864 (some copies are dated 1863) under the title, *Bibliographical Account of the Works of Shakespeare including Every Known Edition, Translation, and Commentary*. The issue was restricted to 25 copies. Bohn also included these pages in his *Biography and Bibliography of Shakespeare* in ["Miscellanies of the Philobiblion Society"], with 10 engravings, in 1863, in an impression of 40 copies. The present writer owns the copy inscribed in Bohn's own handwriting as "the property of The Right Honorable The Countess of Waldegrave, presented by Henry G. Bohn, Member of the Philobiblion Society, Jany. 18th, 1865."

The late Ainsworth Rand Spofford (1825–1908), than whom no one was more conversant with books, calls the *Manual* "a most indispensable bibliography."

At a meeting of the Bibliographical Society, held December 18, 1893, Mr. J. H. Isaacs read a paper proposing a new edition, but no action had been taken on his proposal.

In 1921, Mr. Seymour de Ricci, the eminent bibliographer and a member of the Bibliographical Society of London, recognizing the "desperately antiquated" character of the information contained in *The Bibliographer's Manual*, brought out his *Book Collector's Guide, A Practical Handbook of British and American Bibliography*. In it are described, in the alphabetical order of the authors, the two or three thousand books which fashion has decided are the most desirable for the up-to-date collector. The work is copiously annotated, and gives the location of rare copies and the prices at which many of the books included were sold in numerous sales.

XI

COLLIER, John Payne (1789–1883)

John Payne Collier, an accomplished Shakespearean critic, was the son of John Dyer Collier (1762–1825), a successful journalist, through whose influence he obtained a position as dramatic critic and reporter

on the *Morning Chronicle*, which he held until 1847. In 1819 he was summoned before the House of Commons for giving an incorrect report of a speech by Joseph Hume. This incident is quite significant when taken in connection with his subsequent career. Collier employed his leisure in the study of Shakespeare and the early English drama. In 1825 he brought out a new edition of Dodsley's *Old Plays*. This was followed by other works on the English drama. The success of these resulted in his being appointed librarian to the Duke of Devonshire. By means of this position he gained access to the most famous private collections in England, especially to the library of the Earl of Ellesmere, at Bridgewater House. The opportunities thus afforded led to a series of literary fabrications, which for a time completely misled fellow-workers in the same fields.

In the spring of 1852 Collier bought of Rodd, the bookseller, a copy of the Second Folio (1632) of Shakespeare, without title-page, but labeled on the binding "Tho Perkins his Booke." In this volume are manuscript marginal notes said by Collier to be by a former owner in the middle of the seventeenth century. These "essential" manuscript readings he incorporated in his *Notes and Emendations to the Text of Shakespeare* (1852). The publication of this work created a stormy controversy. In 1859 the Duke of Devonshire, to whom Collier had presented the folio, submitted it to experts at the British Museum, who, after numerous critical tests pronounced the manuscript notes to be recent fabrications in a simulated seventeenth-century hand. This controversy gave rise to a considerable number of publications, the most important of which are given in Sir Sidney Lee's *Life of William Shakespeare* (1916), pp. 647–50.

An even stronger case was made against Collier in the falsifications made by him among the manuscripts in Dulwich College. Among others he made spurious entries in the *Alleyn Diary*. This was conclusively shown by a comparison of the original manuscript of Collier's transcript, which was sold with his library in 1884, the interlineations of which correspond with the Dulwich forgeries.

In 1837 he prepared *A Catalogue, Bibliographical and Critical, of Early English Literature; forming a Portion of the Library at Bridgewater House*. Of this but 50 copies were privately printed by Francis Egerton, first Earl of Ellesmere. This valuable work, a labor of love, perhaps discloses Collier at his best. "Not a few of the volumes, there is every reason [he says] to believe, are unique." The books described are certainly of the greatest rarity. The whole impression of the *Cata-*

logue was distributed as gifts. A reprint was contemplated but never executed.

A second edition, including books which had come under Collier's observation "during the last fifty years," was published by Joseph Lilly, in two volumes in 1865, as *A Bibliographical and Critical Account of the Rarest Books in the English Language.*

In the Preface he says:

> I have reprinted the whole of the "Bridgewater Catalogue." I refused to mutilate it by the omission of any article, however comparatively insignificant; but I have, at the same time, carefully inserted whatever information I subsequently procured, and the consequence is that there is no one piece of criticism, derived from the "Bridgewater Catalogue," that has not received improvements more or less important . . . . There is no one book, the merits or peculiarities of which are discussed in these volumes, that has not passed through my own hands and been carefully read with my own eyes. There is no extract, no line, that has not been copied by my own pen. . . . . I have purposely avoided old English drama and plays, because they form so distinct a subject that they ought to be separately treated.

He disclaims obligation, without due acknowledgment, to such works as the *Censura Literaria*, *The British Bibliographer*, *Restituta*, and smaller works of a similar character. His opinion of Brydges, Park, and Haslewood is expressed as follows:

> To the taste and learning of the first I bear willing testimony. The second possessed knowledge, but without much discrimination; and the third was a man remarkable for diligence, but remarkable also for the narrowness of his views, for his total want of judgment, and for the paucity of his information.

Collier began his tortuous career while still a journalist. As such (and as a *littérateur* even) he was a rank sensationalist without due regard for veracity. He hesitated at nothing to produce an impression. One success only increased his desire for others and led him on, step by step, to falsifications of even greater audacity. We can but call to mind the old legal maxim, *Falsus in uno, falsus in omnibus.* This so far applies to his work that the discoveries of his forgeries have cast doubts upon all his work to such an extent that no statement made by him can be accepted without verification and no manuscript that he handled accepted without critical examination. Better had it been, had much of his work remained undone and fallen into the hands of competent, honest, and accurate scholars (like Corser and Hazlitt, for example), whose work and critical judgment can be thoroughly

relied upon. Poor man: He never learned that honesty is the *only* policy.

Perhaps, after all, Collier's blighted reputation has had a salutary effect upon later scholars, as it has served as a fruitful warning to them of the futility of attempting by audacious deception to impose upon others.

XI*a*

PAYNE, John Thomas, and FOSS, Henry, *Bibliotheca Grenvilliana*

Thomas Grenville (1755–1846) belonged to a family which had given almost half a score of Ministers to England, and himself possessed great diplomatic ability. Notwithstanding, during a life protracted to more than ninety years, his public career as an active diplomatist lasted less than a year, and he was a Minister of State less than half a year. He entered Parliament soon after reaching his majority. The only conspicuous office which he ever held in England (he had been for short periods British Minister at Paris and at Berlin) was that of First Lord of the Admiralty, in 1806 and 1807, and this office was filled for too brief a term to afford fair evidence of his latent powers.

The sinecure office which enabled him to collect his library was that of Chief Justice in Eyre, South of Trent, an important position in past times but which, when he held it, had become a nominal function disposed of as a reward of political partisanship. It was conferred upon Grenville in 1800, and he was its last incumbent. Established by William the Conqueror, it was finally abolished by Queen Victoria.

Of refined tastes, and a highly cultivated student, he spent his forty years of retirement from public life by devoting himself to book-buying and book-reading. In 1845 he wrote, "A great part of my Library has been purchased by the profits of a sinecure office given me by the Public." And in the same document he said, "I feel it to be a debt and a duty that I should acknowledge this obligation by giving the Library so acquired to the British Museum for the use of the Public."

He died on December 17, 1846; and on a dreary snowy day toward the close of February his books were received at the Museum Library. They numbered 20,240 volumes, comprising about 16,000 distinct works and cost the generous collector upward of £54,000. This was the most valuable collection that had ever been presented to the Museum, with the exception of the royal library of George III, presented in 1823.

For uniform beauty of condition and beauty of binding, it is probably, considering its size, without a rival. Grenville desired that every book in his collection should be in the finest possible condition. This wish he carried too far, for if any binding was in any way ragged or worn he proceeded to have it sumptuously bound with splendid covers and *doubleurs* by Charles Lewis, Hering, or other leading binders of the day. As a result he sacrificed many specimens of old work and evidences of former ownership.

XII

1. ALLIBONE, Samuel Austin (1816–1889)

Samuel Austin Allibone, as a young man, engaged in mercantile pursuits; but, his extreme conscientiousness seems to have stood in the way of his becoming prominent in the commercial world. At a comparatively early age he saw that the existing bibliographies of English literature failed to guide their readers to the best works. They recorded vast numbers of authors and their works but gave no indications as to which were the best.

In the Preface of his *Critical Dictionary* he says,

> Reading is that art by which I am enabled to avail myself of the recorded wisdom of mankind. But here a practical difficulty suggests itself. The multiplicity of books, even in my own language, renders a careful selection absolutely indispensable. It has been computed that of the 650,000(?) volumes in the English language, about 50,000 would repay a perusal! Suppose a person to read 100 pages a day, or 100 volumes a year, it would require 500 years to exhaust such a library! How important is it, then, to know what to read! And how shall this knowledge be obtained?

He made up his mind that the answer to this question was only to be found in the opinions of "a carefully prepared record of the opinions of great men upon great men" and that such opinions were the only safe guides for the uninstructed searcher after knowledge. It then became his ambition to furnish such a guide: a compilation containing a succinct biography of every author of note, a short account of what he wrote, and the views in brief of other men upon his writings.

He saw that literary reviews, bibliographies, biographical dictionaries, cyclopedias of English literature, and a host of other works of a similar character could furnish an answer to the questions he had propounded. He therefore made up his mind to devote his life to their examination and to embody the results of his researches in a *Critical Dictionary of English Literature.*

In giving a list of the works which he kept at his side while pursuing

this tremendous task, he names Watt's *Bibliotheca Britannica*, which we have already considered. Of it he says:

> To this excellent work we are largely indebted, having drawn freely from its pages for particulars of editions, &c. Some late writers have affected to depreciate the value of this work, because inaccuracies have not escaped the eye of the critic. Having examined every article pertaining to British authors (about 25,000) in the work, we consider ourselves qualified to give an opinion [and who better?]. Errors there are, and some glaring ones, which can readily be excused in a work of such vast compass, yet the Bibliotheca of Dr. Watt will always deserve to be valued as one of the most stupendous literary monuments ever reared by the industry of man. As stated elsewhere, we have included in our work every British author noticed by Dr. Watt: yet his work can by no means be dispensed with by the bibliographer.

Such is the opinion of Watt's work given by one who without doubt gave it the most critical examination it ever received.

Allibone spent many years in accumulating his material, and nothing could exceed his thoroughness. His method was to include every author of repute, and many a writer of whom the world at large knows little or nothing. He gives correct biographical details. Where Watt in many cases gave only a line, Allibone gives a column. A character sketch is followed by a list of the author's works, with various editions of each book. A group of criticisms follows every important production, and a less number for works not so well known. Where conflicting opinions are found, he makes it a point to give more than one on each side. His exhaustive treatment is shown in his consideration of the great masters of our literature. To Shakespeare he gives 48 pages; Milton, 28; Scott, 7; Swift, 7; Spenser, 6; Wordsworth, 6; Byron, 5½; Bacon, 5; Hume and Gibbon, 4 each; Shelley, 3; Sidney, 2½; Chaucer, 2; Burns, 1½; and other authors in proportionate measure. American authors were also liberally treated. In all, the number of authors noticed is about 30,000—a far greater number of English writers than is included in any previous work. Some idea of the tremendous amount of information given may be realized when we consider that the work is printed in double columns of fine type and that a single volume contains more matter than 30 ordinary duodecimo volumes of 350 pages each.

In his Preface Allibone laid special stress upon "a copious index of subjects" which was to follow the general alphabet of authors. By the aid of this the inquirer would be enabled to turn to any author and find what he had written upon the subject he desired. Allibone thus

promised to present the public with "a Comprehensive Manual of English Literature—authors and subjects—a Manual which is to the literature of the language what an ordinary dictionary is to the words of the language."

The expectations raised by this statement were shattered, when, on the completion of the *Critical Dictionary*, there were found to be 1,240 pages of names, names merely, divided under 40 separate subject headings. A list of some 280 subdivisions is given referring to the 40 general headings. For example, under "Rhymes" the searcher is referred to the index number 34, "Poetry." Turning to number 34 he is confronted with an alphabetical list of about 5,200 names—names remember, merely names without any information as to the period when the poet wrote or the school of poetry to which he belonged.

Allibone failed to make good the promise set out in his Preface, and the 1,240 pages of indexes which he predicted would "be to the literature of the language what an ordinary dictionary is to the words of the language" not only fell flat but raised a storm of ridicule which has not ceased to echo from the day it appeared in 1871 until the present time.

The anticlimax which followed a work that must ever be ranked as the product of a master mind has done rank injustice to Allibone, for his profound knowledge of English literature, due to his extensive reading and research as displayed in the *Critical Dictionary*, is encyclopedic. James Lenox, the founder of one of the best known of American libraries, recognized the profundity of his knowledge and put him, at the mature age of sixty-three, in charge of his library.

2. KIRK, John Foster (1824–1904), author, editor

The *Critical Dictionary* included works of English literature from its earliest dawn down to the latter half of the nineteenth century, and contained the names of over 46,000 authors. With the ever increasing rate of literary production, a supplement bringing the work down to a later date was considered necessary; consequently, John Foster Kirk, a well-known historian, took up the work where Allibone left it (A–O to 1850–58; P–Z to 1869) and brought out two supplementary volumes, bringing the subject down twenty years later, to 1891. The supplement contains more than half as many pages, though more condensed in form. It contains notices of 37,183 authors, or more than four-fifths as many as in Allibone's work. Kirk's work (though it contains nearly 7,500 critical extracts) lacks the thoroughness Allibone gave to this feature. Kirk's extracts are taken mainly from

articles in leading weekly journals, and no quotations are made where references to articles are to be found in *Poole's Index*.

As nearly forty years have elapsed since Kirk published his work, it is extremely doubtful whether another supplement will ever be issued. The publication of the current issues of the press is now amply cared for by such works as *Whitaker's Reference Catalogue of Current Literature*, The H. W. Wilson firm's publications, The *Publishers' Weekly*, *Trade List Annual*, the numerous *Who's Whos*, and similar publications which keep book-lovers apprised of the current activities. Allibone's and Kirk's critical scheme has been carried out separately in Charles Wells Moulton's *Library of Literary Criticism of English and American Authors*, arranged chronologically, in eight volumes. An index volume, the ninth, contains an alphabetical list of authors followed by a similar list of the critics quoted and the works they criticized.

But the *Critical Dictionary* of Allibone and Kirk, notwithstanding advanced methods in bibliography, will ever be a standard work of reference that the scholar cannot dispense with. The work, however, is more literary than bibliographical.

XIII

CORSER, Thomas (1793–1876)

The Rev. Thomas Corser's name has already been mentioned in connection with the *Bibliotheca Anglo-Poetica* (1815). During his collegiate days at Baliol College, Oxford, he came in contact with Henry Cotton (1789–1879) and Richard Heber (1773–1833); the latter, the famous book-collector, was a distant relative of his. From his intimacy with them sprang that love of English poetry and Elizabethan literature which was to become the distinguishing feature of his life. Ordained in 1817, after holding the curacy of Prestwich, he became incumbent of All Saints' Church, Stand, near Manchester, in 1826, and remained there for fifty years.

Though of limited resources he succeeded, according to Hazlitt, who was an excellent judge, in forming one of the richest collections of early English poetry ever formed by anyone. Such was its rarity that it contained many works not to be found even in the Heber Collection. He was enabled to effect this by purchases at several notable sales, such as those of Heber, Freeling, Chalmers, Bright, and others. He also benefited much through intelligent London dealers, especially Thomas Rodd, from whom he procured many of his rarities.

Corser was one of the founders of the Chetham Society and edited

a few of its earliest publications. Between 1810 and 1870 there were several collectors who made their influence felt and by their competition sensibly raised the standard of prices for many classes of old English books; among these were Heber, Corser, Daniel, and Bright. This was particularly the case at the sale of the latter's library in 1844 and 1845, when Corser entered the lists against the British Museum. Then, as now, it was predicted that the formation of such libraries as Corser's, Daniel's, or Bright's would be a sheer impossibility from the absence of means to acquire so large a proportion of the rarer desiderata. But such predictions were not well founded. Then literary rarities were simply transferred from the possession of one private collector to that of another. The later bibliophiles who were intent upon forming collections for the purpose of founding public libraries had not then entered the field. The latter class of collectors, with unlimited means, entered the contest and succeeded in gaining possession of the very rarest books and locking them up beyond the possibility of future competition. Such collectors in this country were: John Carter Brown, James Lenox, J. Pierpont Morgan, Henry E. Huntington, H. C. Folger, and William L. Clements.

But to revert to Corser and his library and what he did to render it forever notable. About 1860 he submitted to the Chetham Society enough copy to form two parts of its publications. His object was, as he states it in the Introduction to the first part,

> to collect together the scattered notices from various sources bearing upon the particular subject or Author; to correct in some instances the errors and mistakes made by former writers; to select the Volumes of less frequent occurrence; and to accompany the notices of them with Bibliographical and Biographical Illustrations, and with such extracts as, while they afford a fair specimen of each Author, may also possess interest either from their poetical excellence, from their reference to the writer's contemporaries and the manners of his time, or as shewing the progress of the language and the different schools of poetry which appeared in this country in the sixteenth and seventeenth Centuries.

Its plan was to be, with a few rare exceptions, like that of Collier's catalogue of a portion of the Bridgewater Library.

The *Collectanea* met with the approval of the Society, and Corser proceeded with the work until bodily infirmities put a stop to his labors. Alexander Balloch Grosart (1827–1899), a very competent critic, pronounced this work to be a model for works of their kind in which the *utile* and *dulce* are happily combined in an eminent degree. It is regrettable that Corser did not live to complete the work on the

scale on which it was begun. Of the eleven parts, he only lived to see 50 pages of the fifth part (or third volume) printed. Fortunately he left sufficient material to carry on the series of authors and works included in his plan to the end of the alphabet, and to afford, beyond the completion of the third volume, three or four parts more, which would bring the work to its regular close. James Crossley (1800–1883), president of the Chetham Society at Corser's request shortly before his death, edited the remaining parts.

The work as published consists of eleven parts, paged and indexed to be bound in five volumes. They are however, usually found in parts as issued. Part 11 contains a General Table of Contents giving the prices realized for each volume noticed in the work at the sales of Corser's Library, which took place from July 28, 1868, to June 28, 1873. This affords a ready means of ascertaining whether any particular work is included in the *Collectanea*. At the end is a General Index of the entire five volumes. In Volume 3 the articles appear exactly as Corser left them except for an occasional correction of a name or date, or immaterial alteration of a phrase or word. Volumes 1–4 (Parts 1–8) take up the first letters of the alphabet (A—Myrroure for Magistrates), all after that being confined to the fifth and last volume. The work on a whole is more literary than bibliographical and contains copious extracts from the books noticed. Corser says that though the extracts in some cases appear longer than necessary it should be borne in mind that many of them are taken from books of great rarity and value and that the length of the quotations seemed to him essential to afford an accurate judgment of the style and characteristics of the author. At the end of each entry is given the location of other copies, references to sales in which the work has appeared, and a short collation.

XIV

1. BLADES, William (1824–1890), printer and bibliographer

William Blades, the son of a London printer, succeeded his father in his business. As a student of early printing he spent his leisure hours in the study of the productions of William Caxton, England's first printer, and to them devoted his most serious attention. In 1858 he first made known, in the Preface to his reprint of *Caxton's Gouernayle of Helthe*, his intention of publishing a history of Caxton and his works, as follows:

> From the commencement of the present century the typographical works of William Caxton have excited a steadily increasing interest, yet have they

never been accurately and systematically described. To remedy in some degree this deficiency in our bibliography has been for a considerable period my ambition.

Three years later he brought out the first volume of his monumental work, *The Life and Typography of William Caxton, England's First Printer*, a more important work of its kind than any that had previously appeared in England. The second, and concluding, volume appeared in 1863. Its excellence was due, in no small measure, to his practical knowledge of the art of printing in all its minute details, a fact which enabled him to go to the very bottom of the subject. His work was illustrated with many facsimiles.

In working up this subject, he examined all the copies of Caxton's work to which he could gain access (and all owners were only too ready to give him assistance)—some 456 in number. These he collated, described, and arranged in chronological order.

In 1877 a condensed edition of the quarto work was issued in one volume. In this some alterations and additions rendered necessary by subsequent discoveries were incorporated. The date and sequence of many books were revised so that, upon the whole, this later volume was rather a new work than a new edition. A second edition of this was published in 1882 containing all the matter and all the plates of the previous octavo issue, with the addition of remarks upon the meaning and origin of Caxton's device, and upon his system of punctuation. This met with a wholly unexpected popularity. Blades also published other works; one *Numismata Typographica* (1883) is a work throwing an important side-light on many printers and printing offices in whose honor medals had been struck. His most popular book was *The Enemies of Books* (1880). Of this a second edition appeared the same year and a third in 1881. It has also been translated into French.

Blades's work as a whole is marked with accuracy and freedom from controversy. He was extremely liberal in his views and was as much interested and pleased in the discoveries and success of others as though they had been his own.

He was a great friend of Henry Bradshaw (1831–1886), the university librarian at Cambridge, who, like himself, was much interested in Caxton and printing in the Low Countries. Blades was always ready to acknowledge his obligation to Bradshaw. When the first two sheets of his Caxton were in type (in September 1860), he took them and the rest of his manuscript to Cambridge; and after dinner, over a bottle of wine in the college garden, he read to Bradshaw the whole of the

historical portion of his book. The latter offered criticisms and suggestions, some of which are found in the second volume.

Bradshaw had an almost uncanny flair for locating out-of-the-way and hidden information, and it is to be regretted that Blades did not make use of all instead of a portion of the remarkable results of his friend's patient and accurate investigations. Later writers (De Ricci and Gordon-Duff), as we shall see later, have corrected his inaccuracies.

Blades performed a remarkable and lasting service to bibliography and helped immensely in making of it an exact science. His liberal use of facsimiles undoubtedly tended to make their use in bibliographical work more common. Thoroughness to an uncommon degree was the leading feature of his work. He was widely versed in the knowledge of other early printers, and it is most unfortunate that he did not give to the world the benefit of that knowledge.

His collection of works on printing (probably the finest of its kind formed by any one man) soon after his death formed the nucleus of the typographical library of St. Bride Foundation Institute, Fleet Street, London, where it has been available to the public ever since. In honor to his memory and on the centenary of his birth an exhibition of the personal copies of his writings was held from the fifth to the eleventh of December, 1894. At the same time a catalogue, produced by his sons and presented to the governors of St. Bride, was issued. Among the treasures in the collection is Blades's own copy of his great book, interleaved throughout and copiously annotated.

2. DE RICCI, Seymour

The work of Blades has been supplemented by the excellent *Census of Caxtons*, of Mr. de Ricci, which is one of the Illustrated Monographs (No. 15) of the Bibliographical Society. This work is based upon a personal examination of over 350 Caxtons in various parts of England and the Continent, as well as an exhaustive study of the works of previous bibliographers, including "above all, Blades's own copy of his great book interleaved throughout, copiously annotated, and now preserved at Saint Bride Foundation Institute in Fleet Street."

The hundred known works from Caxton's press are classified in the same order as in Mr. Gordon Duff's excellent book on Caxton, published by the Caxton Club at Chicago. First the Bruges books, then those from the Westminster press, each series being in alphabetical order.

Though De Ricci gives sales as a means of tracing the history of the copies he locates, he omits prices with the pertinent comment that "old prices are mere curiosities," as in the changing market they have little significance. De Ricci has gone so thoroughly into the various phases of his subject that there is hardly a question that can arise regarding a Caxton but can be answered somewhere in his pages.

3. DUFF, Edward Gordon (1863–1924)

Fifteenth Century English Books, Illustrated Monograph, No. 18, of the Bibliographical Society, should not be overlooked by the scholar seeking information regarding books printed by Caxton, as occasional copies are described in it not mentioned by De Ricci. Duff gives detailed collations, line-for-line transcripts of titles, and numerous facsimiles.

Within the scope of his work, Duff has probably left little for his successors to do. His knowledge of his period was complete, it had the authority of documents wherever possible, and it was freely offered to others. His accuracy, neatness in note-taking, and beautiful writing were the envy of his fellow-workers. Duff dedicated his *Early Printed Books* to the memory of Henry Bradshaw. It is sufficient to say that the disciple was worthy of his master.—*Obituary Notice by Strickland Gibson.*

XV

HAZLITT, William Carew (1834–1913), bibliographer and man of letters

William Carew Hazlitt was descended from a family of writers, as he has recorded in his *Four Generations of a Literary Family*. His grandfather was the celebrated essayist, critic, and sketcher of literary portraits. His father is best known as the editor of *his* father's works and from his numerous translations, most of which were published in the "Bohn Libraries." His great-grandfather published sermons and Unitarian tracts. It is not surprising that Carew Hazlitt, brought up in a literary atmosphere and with family traditions, early turned his attention to writing. His earliest work, in 1852 and 1853, was in co-operation with his father in the translations of Huc's *Travels in Tartary* and of the works of Napoleon III. Thereafter for a little over sixty years his pen was seldom if ever idle.

Soon after reading Smedley's *Sketches from Venetian History*, he became interested in its historical antiquities and in 1860 brought out his first work, *A History of the Venetian Republic*, in four volumes, octavo. This was unfavorably criticized in the *Saturday Review* (12:

149), but this did not dampen the spirits of the ambitious youth. His interest, however, turned toward things nearer home; and he produced and published several works on early English literature, especially of poetry, drama, and folk lore.

But it is his work as a bibliographer by which he will in all probability be best and longest known, a pursuit which threw him in contact with the most eminent book-collectors and dealers of his day. Fortunately we are able to follow his career better than that of most others in the autobiographical reminiscences he has left behind him in his *Four Generations*, above referred to, and in his interesting *Confessions of a Collector* (1897).

Hazlitt's family and those connected with it were book-lovers and surrounded themselves not only with their own writings but with such other books as they were able to purchase. "Books [he says], as they were my father's only, and my uncle's [Mr. Reynell's] chief, paramours, were my first love."

As a lover of early English literature, he soon discovered that the guides to it were not all that could be desired. On the one hand were Dibdin, Brydges, Park, Beloe, Hartshorne, and Lowndes, the Herber auction catalogues, and others. On the other hand Herbert's *Ames*, Ritson's *Bibliographica Poetica*, and Collier's *Bibliographical Catalogue*, soon to be followed by Corser's *Collectanea Anglo-Poetica*—two sets of sources of information but both not fully satisfactory. The shortcomings of these led him to consider the "practicability of improving our bibliographical system, and placing it on a broader and sounder basis." Accordingly, about 1858 he began to gather material with this purpose in view. During the nine years following he amassed material enough to go to press and brought out his *Hand-Book to the Popular, Poetical, and Dramatic Literature of Great Britain, From the Invention of Printing to the Restoration*. This work of 701 pages contains records of some 9,000 books. Of these some 5,000 "*unique* or *nearly unique* volumes are set down from the examination of the originals by myself." The remainder, consisting of a large number of early English books of the first rarity, were furnished him by "Oxford and Cambridge gentlemen whose precision [he says] I have no ground to doubt." This faith in the accuracy of the transcriptions and descriptions, so received, as we shall see afterward, caused him no small amount of extra labor.

Another interval of nine years passed during which Hazlitt continued to collect material, and in 1876 he brought out a second vol-

ume: *Collections and Notes; 1867–1876.* This is a volume of 498 pages and contains about 6,500 items. The unreliability of the descriptions furnished him by others caused him to rely more fully upon his own investigations and to re-write, with the book in hand, such faulty ones as he had discovered. These he incorporated in this and succeeding volumes as they came to his attention. In no case did he repeat from the *Hand-Book* unless in way of correction. "Not a single line of the *Hand-Book* [says he] has been reprinted *totidem verbis*, as such a proceeding would have been an unwarranted encroachment on the rights of the proprietor of that work." He had come to question "secondary authorities, all more or less treacherous—(1) transcribers, (2) earlier bibliographical publications, (3) catalogues." The adoption of titles and collation already done proved to be "no economy of labour in the long run, as the whole ground has had to be traversed again, and the articles to be re-written with the volumes themselves before me."

An interval of six years next followed during which Hazlitt continued his incessant researches. In 1882 appeared the *Second Series of Bibliographical Collections and Notes on Early English Literature; 1474–1700*, a volume of 717 pages and containing descriptions of about 9,500 volumes. In the Preface he refers to the *Hand-Book*. After fifteen years "I must say [he says] that I continue to regard [it] without shame and without regret"; notwithstanding its shortcomings a very marked proportion consisted of titles and collations drawn from the fountain-head, and after all deductions the residuum of sound matter was creditably large. These he places at 5,000 items.

> Perceiving that the policy by which I had adopted information from other works was false, and that progress made in that way was worse than specious, I resolved thenceforward to construct my bibliographical edifice on the only sure and enduring foundation—to catalogue each book with the book under my eyes.

This was the new doctrine and experiment which was followed in the production of the previous volume (1876) and of the *Second Series*.

The *Hand-Book* professed to confine itself to certain sections of early English literature. As his work progressed, Hazlitt saw the advisability of including in it the whole field excepting

> mere sermons and the technicalities of controversial theology. . . . . From aspiring at first to gather into my hands an account of such works only as belonged to Early English poetry and folklore, I became by degrees the possessor of an imposing and proud assemblage of Descriptive Notes, comprising (so far as our own literature goes) every branch of human learning, and all the

shades and forms which speculation and thought have taken through ages. . . . . My design, in fact, in its more catholic aspect, as it presents itself in the *Bibliographical Collections and Notes*, 1876, exhausts nearly the entire domain of literature and science.

Such was the broadened view which Hazlitt had attained by that date and which marks his later and continuous efforts.

In summing up what he had accomplished by 1882, without considering the *Hand-Book*, he says:

The two books [*Collections and Notes* (1876) and *Second Series* (1882)] comprehend about 16,000 separate entries, gathered together at intervals from a great variety of sources, and often under difficult circumstances, but, I hope, in all cases with fidelity and success; and if we add 5,000 for the portion of the *Handbook* of 1867, catalogued on the same plan, and therefore presumably of permanent worth, we arrive at a total of 21,000 orthodox titles. These will strike any person of experience as rather big figures. No volumes, indeed, in our own language, or probably in any other, afford an equal body of information on what in any country should be considered a subject of national dignity and concernment.

In 1887, after another interval of five years he brought out the *Third and Final Series of Bibliographical Collections and Notes*. This volume contained 315 pages and records some 4,000 books. As Hazlitt progressed with his work, the new material he found to add to his series naturally grew less and more difficult to find. The later volumes, too, appeared at more frequent intervals, and so the volumes became thinner and thinner. But his enthusiasm and pertinacity continued; and though the title of this volume called it the "*Final Series*," three more volumes were to appear before the work had been so far completed that he was ready to lay down his pen and give up the chase.

The multiplication of alphabets had by this time become such an objection to the consulter, and the value of the work had met with such recognition, that Hazlitt was able to announce that the preparation of a general index had been undertaken by Mr. Gray of Cambridge. In his Preface he briefly stated the sources which had been made use of in compiling this great work. They consisted of bibliographical works already in print. He had incorporated (1), generally with additions and corrections, nearly the whole of the *Bibliotheca Anglo-Poetica;* Corser's *Collectanea;* and the *British Museum Catalogue of Books Printed to 1640;* the *Typographical Antiquities* of Ames, Herbert, and Dibdin; the Chatsworth, Huth, and Ashburnham

collections; and the various publications of Haslewood, Park, Utterson, and Collier. (2) He had, since 1882, gone through the books of several celebrated collections before they had been dispersed under the hammer, and in addition had inserted items previously overlooked. In reviewing the material he had recorded, he called attention to its great importance. The *Collections* possess interest for English speakers throughout the world. He says:

> For they are rich in historical, political, social, and literary illustrations of every kind. They are monumental records of the life of the past. They are the legacies of thousands of intelligent human beings, who were to their century what we try to be to ours—contributing factors to its improvement, instruction, and pleasure.

He goes on to say:

> The strength of this and the three companion volumes lies, however, after all, not in the registration of first-rate works and standard authors of the past, but in the classified assortment of about five and twenty thousand articles belonging to all branches of literature, science, and art, under the names of writers, or, where they are anonymous, under the subject or the locality with which they happen in each case to be connected.

His aim was

> to furnish the reader or consulter with something more than the bare title of a book in all instances where I perceived the matter of special interest in the preface or the dedications, or the body of the volume; and even if the circumstances did not necessitate such a course, I have laid before the public the full particulars from the work itself, and not, as is generally done, an abbreviated text of it. The cogency of resorting to originals in all instances has grown upon me more and more; and the difference between a bibliographical account of any given production with that production lying before you, and an account borrowed, and perhaps spoiled in the loan, is wider than the difference between the Portland Vase and the cheapest *replica* of it, since in the former case the original lines, the *ipsissima verba*, are lost.

The *Third and Final Series*, fortunately for students of early English literature, was not the last but was succeeded by the results of still further researches. Had Hazlitt stopped here, we should be the poorer by about 10,000 titles. From long years of research and experience he was unable to discontinue the habit of recording any new *trouvaille*. In 1889, two years later, he put forth *Supplements to the Third and Final Series of Bibliographical Collections and Notes: 1474–1700*. He gives as a reason for adding this to his series the generous offer of Mr. J. G. Gray, of Cambridge, to prepare a general index to

his bibliographical works. This volume of 181 pages, describing approximately 2,400 new titles, was the result of stray relics cropping out, the going-over of previous publications, and including such as he had not already added.

Three years later, in 1892, owing to the unexpected delay of Mr. Gray in completing the index, Hazlitt brought out *Bibliographical Collections and Notes (1474–1700) Third and Final Series. Second Supplement.* In this we have 106 pages, adding to previous records some 1,300 new items. These additions were due to his examination of several large and important libraries not previously available, and the usual examination and habitual recording of the constant stream of books which from season to season passed through the London book-auction rooms, especially those of Sotheby, Wilkinson, and Hodge. Hazlitt takes occasion in his Preface here, as in former ones, to animadvert upon the narrowness and lack of public spirit which kept the owners of private collections, and of public libraries even, from permitting him to examine and record certain rare books which he knew were in their possession.

The following year, 1893, appeared *A General Index to Hazlitt's Handbook and His Bibliographical Collections (1867–1889) By G. J. Gray; Edited by W. Carew Hazlitt.* Of this bulky volume, 841 pages, printed in double columns, comprise the Index; and the following pages (843–866) contain some 300 new titles, unfortunately, not included in the Index.

This work contains, in a single alphabet, references not only to the *Hand-book* and *Collections and Notes 1876, 1882,* and *1887, Supplements* to the *Third Series;* but, also to Volume 20 (1889) of *The Antiquary,* to which Hazlitt contributed some titles, apparently with the idea that he was not going to continue further his series of *Collections and Notes.* But the habits of a lifetime are not so easily dropped.

In 1903 he published *Bibliographical Collections and Notes of Early English Literature Made during the Years 1893–1903.* This is a volume of 446 pages, containing about 5,800 new titles and, as usual, in two alphabets—the main one followed by an addenda (pp. 422–446).

This was Hazlitt's last contribution to the bibliography of early English literature. For forty-five years he had persistently and unweariedly sought for and recorded every volume that fell within the scope of his great plan to make a "New Bibliography of Early English Literature." He carried this through single-handed and at his own expense. At last the time had arrived when he was obliged to confess:

"I cannot afford to spend any more money in printing my labours, and as I live in England, and not in Germany or Russia, it is useless to expect help from the Government even for a purpose of so national a character and compass." This was not the first time he had bewailed the lack of support from this quarter. For, in his *Four Generations of a Literary Family* (2:77), he says:

> This is the only civilized country in the world in which an undertaking of national magnitude would have been permitted to devolve on an individual of slender means, and where he would have found himself reduced to the necessity of printing his Collections at a pecuniary sacrifice. I have at last [1897] six volumes in type, and I add to my manuscript accumulations day by day; it is my ambition to consolidate the whole in one alphabet, and to enable Great Britain to point to such a work of reference and authority as no other European literature can boast of possessing. This is a part of my habitual employment, yet only a part—a small one.

On his death it was found that when the reversion of his estate fell to the trustees of the British Museum it was to be employed to produce the consolidated edition he had in mind. But, owing to the outbreak of the World War, the trustees have been unable to carry out his wishes in the matter.

We must here leave further consideration of the matter. In giving an account of Hazlitt and his stupendous task, we have, wherever possible, permitted him to tell it in his own language. It will be seen that he has left an imperishable monument to his memory that can only win the admiration of everyone who realizes his high ambition and unwearied efforts. But for his various prefaces, his *Confessions of a Collector*, and his *Four Generations of a Literary Family*, which abound in autobiographical matter and to which we refer all who desire to learn more of his extensive association with book-collectors, literary men, and libraries, we should be unable to appreciate the self-sacrificing and patriotic character of William Carew Hazlitt.

XVI

DYCE, Alexander (1798–1869)

The Rev. Alexander Dyce, an English dramatic editor and literary historian, was born in Edinburgh, educated there and at Exeter College, Oxford, and at the insistence of his father took holy orders, served two curacies, and in 1827 settled in London. He was a bachelor and lived at Gray's Inn. In 1840, associated with Halliwell-Phillips, John Payne Collier, and Thomas Wright, he was one of the founders of the Percy Society, for publishing old English poetry. In 1843 he edited a

couple of its publications. The long friendship between him and Collier came to an end when in 1859 he issued his *Strictures on Mr. Collier's New Edition of Shakespeare*. Among the works of the early English drama he edited were those of Marlowe, Greene, and Peele, the three great dramatists who as much excelled their immediate predecessors as they were themselves surpassed by Shakespeare. The extensive reading, untiring industry, and familiarity of Dyce with the works of that period, together with his knowledge of the language and customs of Shakespeare's day, was perhaps greater than that of any contemporary critic. His aim was to restore the original language of these authors rather than of amending them, as was too often the practice of other scholars.

He brought out his first edition of Shakespeare in 1857, followed by a second in 1866–1867. As Shakespearean commentator he has been excelled by none. "Very few have equalled him, in the felicitous application, from a remarkably wide range of reading, of identical or analogous phrases and words to the settlement of lines in dispute."

Dyce had a warm friend in Heber, the celebrated book-collector who greatly aided him by freely placing at his disposal the means of completing his texts of the early dramatists and poets, original copies of whose works are often nowhere else to be found. Thomas Rodd, one of the best-informed dealers in old books, rendered invaluable service to Dyce in aiding him to build up a library, rich in rare and early editions of the Elizabethan dramatists. For Dyce, as every other literary worker, found it important to be the possessor of the volumes he needed to use in his critical studies. As a consequence he ended by forming a very valuable library. This had assumed such proportions that when he left Gray's Inn Square (No. 9) in 1859

> the books that lined every wall had overflowed into all the nooks and crannies in the passages; where, within deal chests and drawers of a marvellous ungainliness, were concealed drawings and engravings of supreme beauty by the earliest and rarest masters; and where treasures of editions that would have deprived a bibliomaniac of his last remaining vestige of reason, were hidden away from all eyes including his own. He often went to the British Museum to consult a rare book, which it would have taken him too much time to dig out of his own recesses. After quitting Gray's Inn he lived until his death in 33 Oxford Terrace.
>
> The groups of books most prominent, in more than one literature, are the dramatic; and the range of English production in this field is extraordinarily wide, taking in every variety of stage-play as well as of the higher drama, down to the opening of the present [the nineteenth] century.

His library, which he had intended to bequeath to the Bodleian, at the suggestion of his friends, he left to the South Kensington Museum by his will executed only two months before his death, May 15, 1869. In it he provided that it was to be a library for reference and instruction and that no books were to be lent or removed.

As we have already seen, the bibliographer of the present day more and more bases his work upon the books themselves. Hazlitt searched for his material in public libraries, private collections, and delved among the books in auction rooms. In 1875 the South Kensington Museum issued a *Catalogue of the Printed Books and Manuscripts Bequeathed by the Reverend Alexander Dyce*, in two volumes, containing nearly 10,000 titles and considerably more volumes. This is prefaced by an appreciative biographical sketch by his friend and contemporary John Forster, who also left his valuable library to the South Kensington Museum.

XVII

HUTH, HENRY (1815–1878), merchant-banker and bibliophile

Henry Huth, one of the most successful book-collectors of the latter part of the nineteenth century, is best known through the writings of William Carew Hazlitt. He began while a schoolboy to spend his spare pocket-money for books. Later, during the sixteen years when business engagements took him to Germany, New York, Mexico, South America, and again to Germany, he only bought irregularly. It was only when he rejoined his father's firm in 1849 that he began to buy methodically. He was a modest and most unassuming man—cultured and a master of several languages. Tracing his descent through German and Spanish lines (his mother was a native of Spain), he was naturally interested in the literatures of their countries, especially of Spanish romances. Being a very rich man and of catholic tastes, he confined his collecting to no particular class of books but insisted that each purchase should be perfect and in good condition, qualities which he determined for himself, as no book was permitted to become a part of his collection until he had collated it and found that it fully answered his conditions. His success in this field, as in business, he once explained by saying: "We do not profess to be cleverer than other folks; but we get up earlier in the morning."

He did not begin buying on an extensive scale until between 1854 and 1870. His purchases were selected rather on account of condition and interest than with a view of completeness. His library, varied as it was in character, was especially rich in voyages, Shakespeareana,

and early English literature, and in early Spanish and German works. Of Bibles he had every edition prized by collectors, and his manuscripts and prints were among the most beautiful of their kind. He had his strong preferences; anything by Wither or Quarles he was sure to buy. Many of his rarities came from the most important auction sales of his day, such as the Utterson, Hawtrey, Gardner, Smith, Slade, Perkins, and Tite; and he bought largely at the Daniel and Corser sales.

While Hazlitt was collecting material for his *Hand-Book* in 1866, he wrote to Huth asking for the title and collation of a unique book in his hands. In reply Huth gave him the desired information and told him that when in town he was always at home on Sunday afternoons. It was his custom to set aside that time for the visits of such bibliographical friends as wished to see his books. From this incident arose an intimacy which lasted for ten years and was to their mutual advantage. It was instrumental on Hazlitt's part in aiding him to inaugurate his new bibliographical system, and on that of Mr. Huth in taking advantage of Hazlitt's close touch with the auction rooms and private dealers and the value of books as they came into the market. As a result Hazlitt was the means of Huth's adding largely to his collection. But for Hazlitt the Huth collection would have missed many undeniably desirable and almost unique items. In this respect Huth was especially blessed.

Toward the end of his life Huth engaged Hazlitt and F. S. Ellis, the bookseller, to prepare a catalogue of his library. An unfortunate misunderstanding regarding the mode in which Huth conducted the editorship of the catalogue caused a coolness to spring up between them, and the catalogue was later carried on by Ellis with the aid of Mr. Huth's son, Alfred Henry Huth (1850–1910). This catalogue, completed in 1880, set a new standard in catalogues of private collections. It is a permanent record of the Huth library as its founder left it.

On the death of Mr. Huth the library passed into the hands of his son, who was most liberal in permitting its volumes to be used by students. On his death in 1910 it was found that he had, by his will, directed that the trustees of the British Museum, before any sale of the library should take place, should be permitted to select any 50 volumes of which duplicates were not already in the Museum's library. Such a choice was made, and its importance may be realized when its principal librarian reported that this accession to the Library was "beyond doubt the most important gift that has been made to

the library . . . . since the bequest of the Grenville Library in 1846." (Thomas Grenville [1755–1846], the donor, had left to it some 20,000 volumes, the result of nearly fifty years of collecting. His library was the most valuable collection which up to that time had ever been donated to the British Museum.)

The Huth library, after the son's bequest had been taken from it, was sold in nine sales from 1911 to 1920, and realized, before the days of frenzied prices which have prevailed since then, £278,498 and 6 pence (about $1,392,490), as compared with $1,932,056.60 brought at the Hoe sales, 1911–1912, in which the competition of Mr. Huntington carried many items to the record prices of that day.

XVIII

BRITISH MUSEUM

In 1884 the trustees of the British Museum published a catalogue of books printed in England, Scotland, and Ireland, and of books in the English language printed abroad to the year 1640. This work was an important departure and a great step forward in the bibliography of English literature—important, because for the first time it attempted to restrict the subject within workable limits. Previously, as we have seen, bibliographers had chosen subjects without much consideration of time limits and bibliographical method. Leland and Bale's work was largely a mere enumeration of writers and was compiled before the grant of the charter to the Stationer's Company in July, 1557.

Anthony Wood's catalogue was restricted to writers who had been educated at Oxford. Ames, Herbert, and Dibdin only included works printed to 1600; Baker, Reed, and Jones dealt only with plays. Ritson confined himself to the works of the English poets. Brydges, more catholic in his tastes, dealt with the titles, abstracts, and opinions of old English books generally.

The *Bibliotheca Anglo-Poetica*, or catalogue of Thomas Hill's collection, as its title indicated, like Ritson's included only poetical works. Watt, more general than any of his predecessors, embraced the whole scope and period of our literature, including works printed on the Continent, and formed a basis upon which Allibone grounded his later work. Lowndes and Bohn's edition, like Watt's, dealt primarily with the rare, curious, and useful books relating to Great Britain and Ireland. Allibone followed somewhat the line laid out by Brydges, in paying great attention to literary criticism and to the evaluation of the books he enumerates. Corser confined himself to English poetry,

and his descriptions are largely accompanied with extracts and criticisms, he himself being no mean critic. Blades, himself a master-printer, studied the works of Caxton from a typographical standpoint. The Dyce Collection, like the Huth, is valuable to the bibliographer of English literature for the many early English books it contains.

The British Museum's *Catalogue of Books Printed down to and including 1640* took up the subject from a new standpoint, and by restricting itself within a particular period made it possible to treat it exhaustively. Its example was followed by later works, as we shall see, and has finally culminated in the *Short-Title Catalogue* of the Bibliographical Society.

It is arranged in a single alphabet by authors, with numerous references, especially from the initials under which works were published to the names of authors when known. A second alphabet of works of music, comprising only 10 pages, is quite liable to be overlooked. It would have been better if its items had been included in the general alphabetical arrangement and the subject set out in the Index.

Search for material included is very much aided by the two indexes. The first of these is a list of titles, each being followed by its date and the name or initials under which the full description may be found. Interspersed through this are a number of subject headings as "Ballads," "Bible," "Dictionaries," "England," "Liturgies," "Plague," "Plays," "Poems," "Voyages and Travels," "Witches and Witchcraft," etc. As the titles included under these headings do not always appear in the main alphabet, they are liable to be overlooked, especially as no notice of their existence is anywhere indicated.

The second, an Index of Printers, indicates booksellers and stationers. It gives their names, the inclusive dates during which they were in business, after which appear the names (only) of the headings under which appear the works with which they had to do.

This catalogue was an important work for its day and is not yet entirely superseded by the *Short-Title Catalogue* of the Bibliographical Society, nor will it be until the second part has appeared.

XIX

STEPHEN, Sir Leslie (1832–1904), and LEE, Sir Sydney (1859–1926)

Anyone who has had occasion to consult the *Dictionary of National Biography* (26 vols.; 1908–1912), edited by Leslie Stephen and Sidney Lee, cannot fail to have been struck with the stupendous amount of

research required to collect the material it contains and its exhaustive character. It surpasses all other encyclopedias of national biography, not only in the number and importance of the names recorded but in the fulness and accuracy of its literary criticism and bibliographical details. Its excellence in these respects was largely due to the fact that the resources of the largest national library in the world, the university libraries of Oxford and Cambridge, and other large libraries of Great Britain were within easy reach of its contributors and that they made full use of their great opportunity.

This work was originally issued in 63 volumes. The first volume appeared January 1, 1885, and a volume appeared on each successive quarter-day for fifteen years until the completion of the work in midsummer, 1900. The last volume was soon followed by the first supplement in 3 volumes, containing 1,000 articles of which more than 200 represented accidental omissions in the previously issued volumes.

This was followed in 1903 by an *Index and Epitome* of the *Dictionary* and *First Supplement* in a single volume of 1,464 pages on thin paper.

A second supplement, containing 1,660 names, appeared in 1912. This was followed the next year by an *Index and Epitome.*

In 1908–1909 the original work (63 volumes) was reissued on thin paper in 21 volumes, or three volumes in one.

As at present issued, the entire work comprises four alphabetical series:

1. *The D. N. B. original issue*, containing obituaries from the earliest times to the dates of publication (1885–1900).
2. *Supplement* containing additional obituaries, mostly 1885–1900.
3. *The Twentieth Century D. N. B.* Obituaries 1901–1911.
4. *The Twentieth Century D. N. B.* Obituaries 1912–1921.

The *year of death* is therefore the necessary clue to the whereabouts of a memoir in the Dictionary.

The *Index and Epitome* has been reissued and brought down to 1921 as *The Concise Dictionary From the Beginnings to 1921.* This is an *Epitome* of the Main Work and its Supplement, to which is added an *Epitome* of the Twentieth Century volumes covering 1901–1921. "Generally speaking, each entry in the *Index and Epitome* consists of one-fourteenth of the number of words that appear in the text of the original memoir."

For comprehensiveness of its biographical details, soundness of literary criticism, and the amount of bibliographical information this work contains, no other single work is for a moment to be compared with it.

The accuracy of the bibliographical information it contains is vouched for by the fact that, as we are told, the "Officials of the British Museum, of the Bodleian and Cambridge University Libraries, and of the Inns of Court, as well as the librarians in all parts of the United Kingdom" have aided in this work.

It is obvious that, with the exhaustive research made to gather the information contained in this work, many obscure sources were consulted, and the results so obtained can only be found here without an unnecessary duplication of effort. Fortunately a list of the sources consulted follows each life and affords a means of verification.

XX

SINKER, Robert (1838–)

In 1876 Robert Sinker, then librarian of Trinity College, Cambridge, published a *Catalogue of Fifteenth Century Books* in that library. In 1885 he issued a catalogue of the *English Books Printed before 1601* in the same library. Coming so soon after that of the British Museum, the year before, and covering a portion of the same ground, we are naturally curious to learn what, if any, connection there may have been between these two catalogues. The idea of a catalogue of all the English books in the British Museum printed before 1640 is believed to have originated in a proposal to the trustees made by Mr. George Bullen (1816–1894), keeper of the printed books, in 1878. The subject had been one of general discussion for a considerable time, and Sinker was no doubt influenced by it to undertake his catalogue. He refers to the British Museum catalogue in his Preface and says that it "unfortunately, did not appear till the greater part of [his own work] had been printed."

The two works are entirely different in plan, scope, and arrangement. Books are grouped by Sinker under towns and printers in chronological order, instead of alphabetically by authors, etc. The time covered stops short at 1601 instead of 1640. The term "English books" is given a wider meaning than in the British Museum catalogue. Sinker includes "(1) all books, in whatsoever language, printed in England (or Scotland); (2) books in the English language printed abroad; and (3) books printed abroad, which, though not in the English language, have a distinct connection with the English Church, history, or literature."

Sinker, like Hazlitt realized the importance of giving a full collation by signature marks, the words "folio", "quarto," "octavo," etc., being

used for form rather than size, as a means of identifying a book. References are made to Herbert's edition of Ames, Dibdin, the Grenville catalogue, Huth, and the British Museum catalogue. Many of the entries are followed by original notes, many of them of great interest. There are indexes of (1) towns, (2) printers, etc., and (3) of books; the last necessitated by the arrangement of the books by towns and printers. The final index of donors is purely of local interest. Each entry is preceded by the shelf-number of the book described.

This catalogue as a whole deserves the highest praise for its minute accuracy and scholarly thoroughness.

XX*a*

EDMOND, John Philip (1850–1906)

John Philip Edmond, the author of several important bibliographies and catalogues, was held in high esteem for the thoroughness and accuracy of his work. Only a few weeks before his death he was elected president of the Edinburgh Bibliographical Society.

Born in Aberdeen, on leaving school he entered his father's publishing and bookbinding establishment and remained there for several years. He thus acquired a knowledge of books from a typographical standpoint which was to prove of great value to him, when, later in life he became a librarian and bibliographer.

In 1889, at the age of thirty-nine, he went to London, having been appointed assistant librarian of Sion College. While occupying this position, which he held for two years, he rearranged the library of nearly 100,000 volumes according to a scheme of classification devised by the Rev. W. H. Milman.

In 1891 he was chosen by the Earl of Crawford to take charge of his library at Haigh Hall, Wigan, a position he held until 1901. During his incumbency he did much by his judicious purchases to build up the already famous "Bibliotheca Lindesiana." Previous to taking charge of the library at Haigh Hall he had edited and seen through the press, for Lord Crawford, the *Catalogue of English Ballads of the Seventeenth and Eighteenth Centuries* in his library.

During the thirteen years of his librarianship, he reclassified the library according to Dewey's decimal classification and began work upon a general catalogue of its printed books and broadsides, which was nearly ready for publication at the time of his death. He issued several catalogues of its special collections: *Chinese Books and Manuscripts* (1895), *English Broadsides, 1505–1897* (1898), *English Newspapers, 1641–1666* (1901), etc.

In 1904 he was appointed librarian to the Society of Writers to his Majesty's Signet, Edinburgh, made vacant by the death of Dr. T. Graves Law.

Before he left Aberdeen, he had made a name for himself among bibliographers by his *Aberdeen Printers* (1886), which remains to this day a model of what a special bibliography should be. In 1884 he collaborated with Dr. Robert Dickson and produced *The Annals of Scottish Printing*, for the second part of which he was solely responsible as well as for the editorship of the entire work.

He contributed many review notices for catalogues and other works in the early volumes of *The Library*. It was at his suggestion that the Crawford collection of manuscripts was offered to Mrs. Rylands and purchased by her to enhance the fame of her already magnificent foundation in Manchester.

Edmond's *Aberdeen Printers* is divided into two parts. The first, divided into four chapters, is devoted to "Historical Notices" of (1) Edward Raban, (2) James Brown, (3) John Forbes and John Forbes, younger, and (4) James Nicol. These are followed by "Bibliographical Notices," to which are appended "Bibliographical Additions and Corrections." Considering that the work was published forty-three years ago, it was quite in advance of its time, and its descriptions may well serve as models for the bibliographer of the present day.

XXI

LOCKER-LAMPSON, Frederick (1821–1895)

Frederick Locker-Lampson, poet, philosopher, and man of the world, was an alert and enthusiastic collector of early English literature. Into his collection were drawn a number of the Shakespeare quartos. In 1886 he published a catalogue of his printed books, manuscripts, etc., which was embellished with a frontispiece by George Cruikshank and two poems by Andrew Lang. In 1900, after his death, his son, Godfrey Lampson Tennyson Locker-Lampson (1875–), issued an *Appendix to the Catalogue of the Books, etc.*, collected since the printing of the first catalogue. This too contained a frontispiece, a view of Rowfant, and poems by Andrew Lang and others. These two volumes are entered here because they contain collations and notes concerning many rare little volumes of poetry and drama, published from about 1590 to 1610. "All the English books, plays, poems, from Shakespeare's time downwards, the bare names of which," says Augustine Birrell, his son-in-law, in his *Character Sketch*, "tug at the heart-strings, irradiate thought, and enliven fancy."

I am not aware that I am betraying any confidence in remarking that the catalogue of 1886 was an early, if not the first, work of one whose name now stands foremost among English bibliographers—Alfred William Pollard—who even then showed a remarkable familiarity with English bibliography.

XXI*a*

DICKSON, Robert (1828–), and EDMOND, John Philip (1850–1906)

Dr. Dickson, in 1876–1878, contributed a series of articles to the *Printers Register* under the title "Early Scottish Typography." These were brought to an abrupt end by failing health. They have been incorporated by Edmond in *The Annals of Scottish Printing* and extend from the commencement of the work to the end of the twentieth chapter. Extracts have also been made from Dr. Dickson's later works: *Who Was Scotland's First Printer* (1881) and *Introduction of the Art of Printing into Scotland* (1885).

The work of Edmond on the first twenty chapters (pp. 1–272) was therefore mainly editorial. For the remainder of the work (pp. 273–513) he acknowledges himself wholly responsible. Mr. Edmond, being for several years a practical printer, brought the experience thus acquired into full play in this work. The book opens with a short account of previous writers on the subject. None of these, not excepting Dr. David Laing, who was the best qualified to write on the subject, ever gave more than a fragmentary contribution to the subject. To Dr. Dickson and especially to Mr. Edmond is due the honor of being the first to give anything like a connected and accurate account of the progress of typography in their native country.

An instructive paper entitled "Notes on Early Printing in Scotland, 1507–1600," by J. T. Clark, keeper of the Advocates' Library, Edinburgh, was read at the Third Annual Meeting of the Library Association of the United Kingdom (*Transactions*, pp. 22–29). In closing, the writer says:

> There is one thing specially worthy of notice with regard to these products of the early Scottish press—that is, the entire disappearance of some and the almost entire disappearance of others, and that notwithstanding the largeness of the impression.

He then mentions (p. 28) the titles of several works printed in editions of from 300 to 1034 of which no copies have survived.

The absolute accuracy and wealth of detail given in this volume leaves nothing to be desired that can reasonably be asked of its compilers.

Edmond's thoroughness and accuracy did not permit him to leave the work as published. He gave additions and corrections in his *Bibliographical Gleanings* (1890–1893) and in the *Papers* of the Edinburgh Bibliographical Society (1890–1895, No. 17, p. 12, October, 1894). Aldis, in his *Books Printed in Scotland before 1700*, published in 1904, says: "It is a noteworthy tribute to this work [*The Annals*], that since its publication in 1890, only 30 additions have been made to the number of books recorded in it."

XXII

GROLIER CLUB (New York, founded 1884)

The Grolier Club was founded for the study and promotion of the arts pertaining to the production of books, including the occasional publication of books designed to illustrate, promote, and encourage those arts. Within the first decade of its existence it brought out the first distinctively bibliographical catalogue of English literature published in America. This volume, a catalogue of early and original editions of English writers from Langland to Wither, grew out of an exhibition held at the Club in the spring of 1893. Most of the books described in it were the property of its members. It excludes theological and dramatic works. The editions consisted of 403 copies.

This is the earliest catalogue issued in America that gives full collations and descriptions, with facsimiles of a number of the most valuable and scarcest works. It does not claim to be in any way exhaustive, though care was taken not to omit any author of note.

The collations, which form a distinctive feature of the work, were made by members of a committee of the Club from a personal examination of the copies described, and, whenever possible, were compared with two or more other copies. They were then compared with the collations of the same works by Collier, Corser, Hazlitt, Huth, and Locker-Lampson; and whenever differences were found, they were noted.

The result is that here we have a work of great merit, a pioneer in its field, and one of which American bibliographers may well feel proud. Unfortunately, only a limited number of works, 272, are described; but it sets up a standard of carefulness and accuracy well worthy of being followed.

XXIII

JOHN RYLANDS LIBRARY

The John Rylands Library was founded by the widow of John Rylands, a wealthy merchant and manufacturer of Manchester, England, who died in 1888. The following year Mrs. Rylands began collecting standard works in all branches of literature, and in 1890 she proceeded to erect the beautiful building which now contains the library. In 1892 she purchased the famous Althorp Library from Lord Spencer, which, although but a small part of the present library, is admittedly one of its most important parts. It contains upward of 3,000 volumes printed before the year 1501, illustrating, by the very rarest examples from numerous presses, the art of printing as it was developed throughout Europe.

But its collection of early English books in which we are more interested was no less important. Of its 60 genuine Caxtons, 36 are perfect, 4 being unique. Of the books from the presses of the later printers, Wynkyn de Worde, Lettou, Machlinia, Pynson, Julian Notary, and the Schoolmaster of St. Albans, there are many examples. Its collection of Bibles in English is extensive, beginning with two copies of Tyndale's revised New Testament printed at Antwerp in 1534, and the octavo edition of 1536, "yet once agayne corrected."

Its entire collection of books printed in English appears in the catalogue prepared by Edward Gordon Duff, its first librarian, and a most distinguished bibliographer. His studies were confined mainly to books in English from 1476 to 1557—from the first book printed in the English language down to the organization of the Stationers' Company.

We shall again encounter Duff when we come to consider the publications of the Bibliographical Society.

XXIV

MADAN, Falconer (1851–)

Falconer Madan, Bodley's librarian from 1912 until 1919, and fellow of Brasenose College, Oxford, has produced some of the most characteristic work in English bibliography. Previous to his appointment as librarian to succeed Edward William Byron Nicholson (1849–1912) he had served under his predecessor for thirty years. Nicholson, as a librarian, was noted for the particular attention he paid to details. This is illustrated to an amusing extent in his *Staff Manual.* He was a great librarian, for he revivified the Bodleian to very great extent. Madan, profiting by his training, when he became Nicholson's suc-

cessor carried out the latter's methods no less efficiently but perhaps with more suavity.

Mr. Madan, in addition to his duties as Bodley's librarian, is noted for his careful work as a bibliographer. In 1889, three years before the organization of the Bibliographical Society, he began work on his *Early Oxford Press; a Bibliography of Printing and Publishing at Oxford "1468"–1640*. Progress on this had advanced so far that at the Society's meeting on January 16, 1893, he read a paper "On Method in Bibliography." He began his paper by saying:

> The object of Bibliography is to bring a book or set of books, in their absence, as much as possible before the student. A perfect bibliography would not only give a full and exact description of a book viewed as just a compound of paper and ink, (measurements, number of pages, etc.); but would also, as I hope we are agreed, set before the student so much of the life of a book as would give him, as far as the special object of the bibliography would allow, an idea of the correspondence of the title with the contents, of the plan and arrangement, of the circumstances of production—if they are noteworthy—and, roughly, of the place of the volume in the literature of its subject. This ideal, in which the author is recognized as having claims to our attention, as well as the printer, ought never to be lost sight of, and we should, if our scheme and powers allow us, never rest content with the technical description only.

He then went on to speak of the unnecessary difference of methods employed by bibliographers. He deplored the inaccuracy and scantiness of information too often found, as well as the opposite tendency to ultra-scientific accuracy and superfluity of information. He heartily discountenanced the tendency to invent systems of symbols of bibliographical terms and the use of abbreviations intelligible to the author of them but to no one else without considerable trouble. He advocated a sense of balance by which undue prominence should not be given to unimportant matters.

He then set out in outline a method of treating works of the press from the sixteenth to the eighteenth century. An Appendix contains several specimen examples of bibliographies exemplifying his method as actually employed in his work, which was shortly after issued.

This work, his *Early Oxford Press "1468" to 1640*, appeared in 1895 as Volume 29 of the *Publications of the Oxford Historical Society*. The works described are arranged in chronological order. If more than one appear under a given date (or author), they are arranged alphabetically. An exact transcript of the title-page (omitting the imprint)

is given in distinctive type, each line being set out by perpendicular rules. Then in smaller type and in double columns follows: a reference by numbers to a series of imprints arranged chronologically and grouped in Appendix F; date; size; collations by pages numbered and unnumbered; the first few words of pages 11, 101, 501, 1001, or the first and last pages in such a series; and size of type in which the work is printed. Then follow the contents, in which the various parts are set out in detail. In conclusion pertinent notes regarding circumstances of production, references to other editions, notes from the preface or body of the work about the author, list of illustrations, peculiar errata, rarity, price, and the like, and notes of reviews or accounts of the book, etc., are given.

This exhaustive treatment would seem to include everything that could possibly be said on the subject. But Madan's training and eye for detail, under such a master as Nicholson, could not stop here. In addition to Appendix F, containing a chronological list of imprints (already noted), the volume contains notes on "Fictitious or Lost Oxford Books," "Additions and Corrections," "List of Undated Books," "Tables," "Type and Presswork," "Early Sixteenth Century Press," "Documents," etc., etc., in bewildering number and details.

The work was met with highly appreciative press notices. "No more scholarly bibliography has ever been published in England" said *The Library*. "His task is done for all time, and can never be superseded," remarked *Bibliographica*.

In 1912 Madan published Volume 2 of his *Oxford Books*. This supplements his previous work and carries his work down to 1650. It deals also with works relating to Oxford and its literature as well as its press, and includes no fewer than 886 Civil War tracts.

XXV

SAYLE, Charles Edward (1864–1924)

The University of Cambridge is indebted to the labors of that finished and accurate scholar, Charles Sayle, for the catalogue of *Early English Printed Books in the University Library Cambridge (1475–1640)*. This extensive work, like Sinker's *Catalogue of the English Books Printed before 1601* in Trinity College library, is arranged chronologically by printers and publishers. It contains references to anterior bibliographies. The items are numbered in consecutive order throughout the first three volumes. The fourth volume is devoted to a series of excellent indexes, arranged as follows: (1) books, (2) printers, stationers, etc., (3) engravers, painters, etc., (4) towns, (5) portraits,

(6) music, (7) bibliographica, and (8) books, a supplement to Index 1. Like all catalogues, some familiarity with its method is necessary in order to use it to the best advantage.

XXVI

HOE, Robert (1839–1909)

Robert Hoe, manufacturer of the Hoe printing-press, and a celebrated book-collector, began collecting books when quite young, without any definite plan. His library, therefore, was of a somewhat diversified and miscellaneous character, and represented his progressive literary and artistic tastes acquired during its formation, which occupied something over half a century. The subjects which appealed most strongly to his tastes were American history and literature, incunabula, armorial and association bindings, and the works of celebrated printers and binders. His practice was to buy only the finest examples procurable; and none otherwise found a place on his shelves, as he acquired only the best and was constantly discarding inferior copies. The result was the finest library, both as regards material and condition, this country has ever seen.

During one of his visits to Europe he visited one of its great libraries and was surprised at and disgusted with the utter lack of reverence and appreciation he found, as shown in the want of care given to the great monuments of printing. Volume after volume was brought to him covered with dust, with leaves stained and bindings broken and in every way proclaiming the effects of indifference and neglect. "This" he said, "confirms me in the conviction that those who love books should have them in custody and will take the best care of them." This conviction led him to provide in his will that his library should be sold and that his books should thus pass into the hands of those who would cherish them and in turn pass them on to other book-lovers.

Accordingly, from April, 1911, to November of the following year his library, consisting of 14,588 lots, was sold in four parts at the Anderson Galleries in New York. The reputation of the Hoe library was such that the sales were attended by representatives from all parts of the world. The prices realized surpassed the most sanguine expectation. The total received from the first three sales, $1,669,135.75, exceeded the combined amounts previously received at the Heber sale (1834–1837), $325,000.00; the Sunderland sale (1881–1883), $327,905.00; the Beckford sale (1882–1883), $367,755.00; and the Ashburnham sale, books and MSS (1891–1898), $479,645.00. The

fourth Hoe sale brought the sum total of all the sales up to $1,932,-056.60, still the record price of any American book auction sale.

The subject of early English literature was Mr. Hoe's great specialty. From 1903 until the year of his death he engaged in bringing out a catalogue of his library. This consisted of 16 volumes. Of these, five were devoted to English authors who lived before 1700; three to works of the same character printed later than 1700. His extensive collection of works of foreign literature printed before 1600 is catalogued in 2 volumes; and those later than that, in 4 volumes. Another volume he devoted to his extensive collection of books on Emblems. The catalogue of his manuscripts, comprising over 250 beautiful specimens of illuminated "books of hours" (75 in number), missals, and other manuscript volumes, was not printed until after his death. The edition of each catalogue was limited to 100 copies.

These were prepared, under his direction, with the greatest care by James Osborne Wright and Miss Carolyn Shipman. They contain careful descriptions and collations of every volume and a number of facsimile title-pages. Many of the books described had already appeared in the *Grolier Club's Catalogue; Langland to Wither*, to which various members of the Grolier Club had contributed. Here will be found a number of books not found in the Grolier catalogues of 1893 and 1905. Mr. Hoe was especially interested in fine bindings and was largely responsible for the founding of the Club bindery, which turned out some of the finest bindings ever executed in this country. The Club bindery did not long survive the death of its founder. Very full descriptions are given to the bindings of all books described in Mr. Hoe's catalogues, given as he says "for the identification of the copies recorded."

XXVII

ALDIS, Harry G.

The *List of Books Printed in Scotland before 1700* is a preliminary check-list intended to promote inquiry and secure co-operation in the formation of a complete Scottish bibliography. In fact, this compilation was carried on concurrently with the preparation of such a bibliography in which full bibliographical descriptions of minute details have been recorded.

On November 12, 1896, a resolution was passed by the Edinburgh Bibliographical Society that a bibliographical catalogue and a handlist of books printed in Scotland before 1700 should be undertaken. Work on these was carried on concurrently until about 3,500 titles

had been prepared. It was then felt necessary that the hand-list should be printed in order to facilitate further progress and co-operation, by showing what titles were still unrecorded or defective.

Specimen cards of the bibliographical catalogue are shown on pages xiv and xv of the *List*. These contain collations, full titles, test lines, descriptions of the copies catalogued, and the location of other copies.

Each entry in the *List* is restricted to a single line, as far as possible. It gives (1) a short title, (2) size, (3) occasional reference to authorities, (4) place, except in case of Edinburgh, which is omitted, (5) printer, or bookseller for whom the book was printed, (6) indication of a library in which a copy of the work may be found. The mark "—" prefixed to an entry signifies either that full particulars of the book have been entered on the Society's slips or that a copy is accessible in some public library. Of those not so marked, full particulars and record of a copy is desired. There are 3,919 titles recorded.

No list arranged chronologically is usable without several indexes. Accordingly, there have been given in addition to (1) the specimen collations and (2) explanations and abbreviations: lists of printers, booksellers, and stationers arranged (*a*) topographically and (*b*) alphabetically. The latter list contains very useful summaries of what is known of their careers. Finally comes an excellent list of authors.

XXVIII

GROLIER CLUB (New York, founded 1884)

As a continuation of its *Catalogue of Original and Early Editions of English Writers from Langland to Wither*, published in 1893 and described above, the Club brought out in 1905 its *Catalogue of English Writers from Wither to Prior*, which may be considered a continuation of the former work up to the early years of the eighteenth century. A large part of the work was done by Edward Hale Bierstadt shortly before his death. The work was carried to completion by another member of the committee. The books described, as in the former volume, except in a few cases, generally from the British Museum, were taken from the libraries of members of the Grolier Club.

Collations are given according to the plan pursued in the *Langland to Wither* volume. Facsimiles are given rather to picture the title-pages than to give their exact size. The works described are arranged in a single alphabet, the works of each author being given in chronological order. Collected editions follow earlier separate volumes. This is commendable as it shows the continuous bibliographical career of the author and what preceding works of his entered into the col-

lected edition. Translations from other languages are entered under the name of the translator, with a reference to the original author. At the end of Volume 3 is an index of printers and booksellers and also another of engravers.

XXIX

CHURCH, Elihu Dwight (1836–1908)

Mr. Church was better known as a collector of Americana than of English literature. He collected books selected for their rarity rather than those necessary to form a well-rounded library. This was true of both the fields in which he collected.

In English literature his collecting was restricted to the works of the most famous authors. He had first-editions of Spenser and Milton. His collection of Bunyan, as well as of Butler's *Hudibras*, was notable. Of modern writers such as Lamb, Dickens, Thackeray, Scott, and Lever he had many "nuggets." As a whole, it may be said that his library contained those excessively rare items that other collectors much desired in order to round out or complete their collections.

But it was in the original editions of the Shakespeare folios, quartos, and supposititious works that his collection was pre-eminently strong. So strong that no other library in America could approach it and of which only four English libraries surpassed it. It contained, in all, 84 editions, of which 54 were printed before the first folio (1623). His collection of folios consisted of 11 copies, each differing from every other.

The catalogue of his *English Literature and Miscellanea* consisted of two volumes, imperial octavo, consisting of 1,154 pages. It minutely describes 748 items and is illustrated with 368 facsimiles of title-pages, colophons, etc., including 12 plates, three of which are printed on both sides. The edition was limited to "not more than One Hundred and Fifty Copies." In fact, only seventy-five copies were printed; and as the plates have been destroyed, the work has already become a rarity.

XXX

HUNTINGTON, Henry Edwards (1850–1927)

The name of Henry Edwards Huntington will pass down in history as that of the foremost book-collector of his time, if not of all ages. Blessed with the means to acquire whatever he desired and the taste of a bibliophile, he succeeded in the brief space of two decades in bringing together the most complete and valuable collection of early English literature ever possessed by any private individual. At no time in the history of bookselling were more ample opportunities

offered a collector than during the time he was employed in acquiring the books now housed in the noble building which he erected for their reception on his princely estate in San Marino, California. Prior to his entering actively into collecting, the death of three of the most important collectors in England and America threw their libraries into the market. We refer to the deaths of Elihu Dwight Church (August 30, 1908), Robert Hoe (September 22, 1909), and Alfred Henry Huth (October 14, 1910). In 1911 Mr. Huntington purchased the Church library *en bloc*, and secured the lion's share of the Hoe collection at its sales from April 24 to November 22, 1912. From the Huth sales, November 15, 1911, to June 25, 1920, he enriched and rounded out his library by numerous important purchases. Later he secured many rarities from the sales of the Christie-Miller library (August 15, 1916, to April 8, 1927). The enhancement of prices during these sales—largely due, no doubt, to Mr. Huntington's activity as a purchaser—was the cause of many smaller collections containing important rarities being thrown into the market, either at auction or privately. Never before within an equal period of time had so many rare books appeared for sale. The result was that, by the purchase of numerous collections entire, by purchases at auctions, and books secured by private sales, Mr. Huntington at the time of his death had brought together a collection of Americana, English literature, and early printed books second to none in importance, rarity, and value ever possessed by any collector, ancient or modern. Of original editions of English literature prior to 1641 he had 8,726 titles and editions, or a little more than one-third of the 26,142 that the Bibliographical Society of London had located by scouring England, the Continent, and the United States. This remarkable showing in one field is only an index of equally surprising results in every field which Mr. Huntington entered as a collector.

XXXI

WHITE, William Augustus (1843–1927)

The modest and gentle scholar, William Augustus White, who died at a ripe old age, began collecting books soon after being graduated at Harvard. His collecting was largely confined to early English literature. He was a scholarly collector who not only studied and knew his books but was most helpful to those interested in them, and generously placed his treasures at the disposal of those desiring to make use of them.

In 1914 he issued a *Hand-List of Early English Books Mostly of*

the Elizabethan Period. This constituted only a part of his library, for his scholarly interest caused him to collect works of the eighteenth and nineteenth centuries. He possessed an outstanding collection of the works of William Blake, poet and painter, that was widely known by all Blake collectors. When Geoffrey Keynes compiled his *Bibliography of William Blake*, Mr. White rendered him such assistance that he acknowledged his obligation to him in its Preface, as follows:

> To Mr. White himself I owe a debt of gratitude for the great kindness with which he has always met my requests for information and help. He has contributed in many ways to the making of this volume, which I am glad to think forms in some measure a record of his deep interest in the subject.

His collection of early English books embraced to a considerable extent the literature of Shakespeare's lifetime and of books referring to him, published during the seventeenth century. His library contained a considerable number of books not to be found in any other collection in this country. The *Hand-List*, as its name suggests, is of the briefest possible character. The *Catalogue of Early English Books*, which he printed privately in 1926, on the other hand, gives imprints and dates. More valuable, however, are the collations of each volume and its provenance, as well as the number of other copies known. The works of Ben Jonson, of which Mr. White had an exceptionally full set of first-editions, have been described with more detail than those of other authors. It is much to be regretted that Mr. White did not publish a detailed catalogue of his entire library as originally prepared by Miss Henrietta C. Bartlett, and thus erect a more valuable and lasting monument to his memory.

Our survey might have been extended by the inclusion of the names of other bibliographers and bibliophiles, but they would have added little to the purpose we have had in view, namely, to trace the growth of bibliographical method in our literature from a mere list of authors' names, as given by Bale, to the minutely systematic descriptions to be found in the works of such distinguished bibliographers as Gordon Duff and Falconer Madan.

Before proceeding to our list of bibliographical works in the next section, two other collections of "1640-books," so called, should be noticed: the Christie-Miller or Britwell Hall Library and that of John L. Clauson. The former, now dispersed under the auctioneer's hammer, was the most complete and important collection of the earliest copies of English literature that was ever brought together

in one library; the latter was made up largely from the Henry E. Huntington duplicate sales and consisted of many choice literary "nuggets." The catalogues of these two libraries, especially those of the Britwell Library, should, by all means, be consulted by those desiring to cover the entire field of our earliest literature, as in them will be found recorded many items of which no other copies are known.

The works in the list which immediately follows have already been referred to in the preceding pages.

·IV·

APPENDIX

I

LELAND or Leyland, John (1506?–1552)

1. De Scriptoribus Britannicis Commentarii, ex Autographo editi per Antonium Hall. 2 vols., 8vo. Oxon., 1709.

Some copies were printed on large paper.

2. The Itinerary of John Leyland, the Antiquary. Published from the Original MS. in the Bodleian Library, by Thomas Hearne. 9 vols., 8vo. Oxford, 1710–1712.

108 copies printed on ordinary paper at 4*s*. and 5*s*. each volume; 12 copies on thick paper at 5*s*. and 6*s*. per volume.

——— *Same.* 2d ed. 9 vols., 8vo. Oxford, 1744–1745.

350 copies printed and 50 copies, roy. 8vo., on large paper.

——— *Same.* 3d ed. 9 vols., 8vo. Oxford, 1768–1770.

This edition also had a General Index.
The third edition also had large paper copies in royal octavo.

3. Johannis Lelandi Antiquarii de Rebus Britannicis Collectanea. Ex Autographis descripsit, ediditque Tho. Hearnius, qui & Appendicem subjecit, totumque Opus Notis et Indice adornavit. 6 vols., 8vo. Oxonii, 1715.

150 copies printed; also large paper copies in royal octavo.

——— *Same.* 2d ed. 6 vols., 8vo. London, 1770 vel 1774.

Also large paper copies.
References: Allibone, 1:813; Dibdin, *Bibliomania* (1876), 242; Lowndes, 2 (1869), 1022; 3 (1869), 1338; Northup, 132.3 Add.; D.N.B.; *Cambridge History of English Literature*, 3 (New York, 1911), 373.

II

BALE, John (1495–1563)

1. Illustrium majoris Britanniae Scriptorum summariu. [Wesel, D. van den Straten], Gippiswici [Ipswich], per J. Overton, 1548. 4to.

——— *Same.* (Another issue.) Wesaliæ, per T. Plateanum; Gippeswici per J. Overton, 1549 (1548). 4to.

2. ——— The Laboryouse Journey & serche of John Leylande, for Englandes Antiquitees, geuen of hym as a newe yeares gyfte to Kynge Henry the viii. in the .xxxvii. yeare of his Reygne, with declaracyons enlarged: by Johan Bale. ii. Macha. ii.

¶ He that begynneth to wryte a storye, for the fyrste, muste wyth his understandynge gather the matter togyther, set hys wordes in ordre, and dylygently seke out on euery parte.

¶ To be sold in fletestrete at the signe of the Croune next vnto the whyte Fryears gate.

NOTE.—*Short-Title Catalogue*, No. 15445. There is a copy of this ancient monument of antiquity, precious to every lover of our literary heritage, in the Huntington Library. Reprinted in the *Lives of Leland, Hearne, and Wood*, Vol. 1 (London, 1772).

3. ——— Scriptorum illustrium maioris Brytanniæ . . . . Catalogus . . . . ad annum hunc Dom. 1557. Basileæ, apud Joannem Oporinum, 1559. fol.

4. ——— Index Britanniae Scriptorum Quosex Varius Bibliothecis non Parvo Labore Collegit Johannes Baleus cum Aliis. [John Bale's Index of British and Other Writers.] Edited by Reginald Lane POOLE. . . . . With the Help of Mary BATESON. Oxford, 1902. 4to.

This carefully planned modern edition has the advantages of being arranged alphabetically instead of chronologically as originally prepared by Bale. It generally gives references.

References: Bibliog. Soc., *Short-Title Catalogue*, Nos. 1295, 1296; Northup, *Register of Bibliographies* (1925), No. 12; *Camb. Hist. Eng. Lit.* (New York), 5:445; *Bibliographica*, 2:34; Sinker, *Books in Trinity College Library, Cambridge*, No. 897; Hazlitt, *Bibliog. Coll.*, 2:28; Dibdin, *Bibliomania* (1876), 31 n., 247 (portrait); *Bibliotheca Grenvilliana*, 1:55; Huth, *Catalogue*, 1:82; Horne, *Introd. to Bibliog.*, 2:419.

III

WOOD, Anthony, or, as he latterly called himself, Anthony à Wood (1632–1695)

1*a*. Athenæ Oxonienses: an Exact History of all the Writers . . . . who have had their Education in the . . . . University of Oxford; . . . . Added, The Fasti or Annals. 2 vols., fol. London, 1691–1692.

References: Northup, p. 446, No. 3839.1 Add.; *Camb. Hist. Eng. Lit.*, 9:388, 391, etc.; *Encyc. Brit.*, 14th ed., 23:713; Hazlitt, 3:271; Dibdin, *Bibliomania* (1876), 45, 312; Lowndes, 5:2982.

1*b*. ——— Athenæ Oxonienses. 2d ed. 2 vols., fol. London, for R. Knaplock, D. Midwinter, and J. Tonson, 1721.

References: Northup, p. 446, No. 3839.1 Add.; Allibone 3:2816; Lowndes, 5:2982; Horne, *Introd.*, 2:431.

"Dr. [Thomas] TANNER, the author of the Notitia Monastica, supplied a great part of the additions [about 500 new lives] and corrections to this second edition."—Lowndes.

——— Athenæ Oxonienses. A New (3d) Edition; with Additions and a Continuation, by Philip BLISS. London: Rivington, 1813–1820. 4 vols., 4to.

References: Northup, p. 446, No. 3839.1 Add.; *Camb. Hist. Eng. Lit.*, 9:592; Lowndes, 5:2981; *Bibliog. Grenv.*, 2:811.

A "new edition was begun in 1848, Oxford, for the Eccles. Hist. Soc. [Only Vol. 1, containing Wood's Autobiography] 8vo., pp. (viii), 412, was published. A second volume beginning the text is in the Bodleian; it shows few variations from the earlier issue."—Northup. "Only twenty-five copies were printed on Large Paper,"—*Bibliog. Grenv.*

IV

AMES, Joseph (1689–1759)

Typographical Antiquities; Being an Historical Account of Printing in England. With some Memoirs of our Ancient Printers, and a Register of the Books printed by them, to the Year 1600; with an Appendix concerning Printing in Scotland and Ireland. 4to. London, by W. Faden, sold by J. Robinson, 1749.

References: *Camb. Hist. Eng. Lit.*, 9:398,581. "The foundation-stone of the history of printing in England."

——— Typographical Antiquities; or, An Historical Account of the Origin and Progress of Printing in Great Britain and Ireland . . . . to the Year MDC. Begun by the late Joseph Ames. . . . . Considerably augmented, both in the Memoirs and Number of Books. By William HERBERT. 3 vols., 4to. London, for the editor, sold by Mr. J. Payne and Son (and others), 1785. Vol. 2, 1786; Vol. 3, 1790.

References: Dibdin, *Bibliomania* (1876), 66 n.

——— Typographical Antiquities; or, The History of Printing in England, Scotland and Ireland: Containing Memoirs of Our Ancient Printers, and a Register of the Books Printed by Them. Begun by the late Joseph Ames, ... Considerably augmented by William Herbert, ... and now greatly enlarged, by Thomas Frognall DIBDIN. 4 vols., 4to. London, for William Miller, by William Savage, 1810–1819.

"An invaluable work, which it is much to be regretted was not completed, for want of sufficient encouragement."—Lowndes, 1:37.

V

BAKER, David Erskine (1730–1767)

1. The Companion to the Play-House, or An Historical Account of all the Dramatic Writers (and Their Works). . . . . From the Commencement of Our Theatrical Exhibitions Down to the Present Year 1764. Composed in the Form of a Dictionary. 2 vols. London, 1764.

References: Northup, No. 1857.
Vol. 1, plays in alphabetical order; Vol. 2, alphabetical by authors.

2. ——— Biographia Dramatica, or, A Companion to the Playhouse; a New Edition Carefully Corrected; Greatly Enlarged; and Continued from 1764 to 1782. Edited by Isaac Reed. 2 vols., 8vo. London, 1782.

References: Northup, No. 1857.

3. ——— Biographia Dramatica; or, A Companion to the Playhouse: . . . . Brought down to the End of November 1811, with Very Considerable Additions and Improvements Throughout. Edited by Stephen Jones. 3 vols., usually bound in 4, 8vo. London, for Longman, and others, 1812.

References: Northup, No. 1857.

VI

RITSON, Joseph (1752–1803)

Bibliographia Poetica: a Catalogue of English Poets of the Twelfth, Thirteenth, Fourteenth, Fifteenth and Sixteenth Centurys, with a Short Account of their Works. London, by C. Roworth, for G. and W. Nicol, 1802.

References: McKerrow, *Introd. to Bibliog.*, 250 n; Northup, No. 4203; *Camb. Hist. Eng. Lit.*, 12:403; Allibone, 2:1812; Warton's *Hist. Eng. Poetry* (Hazlitt's ed.), 1:ix,84; Lowndes, 4:2099; Horne, *Introd. to Bibliog.*, 2:430.

VII

BRYDGES, Sir Samuel Egerton (1762–1837)

1. Censura Literaria. Containing Titles, Abstracts, and Opinions of Old English Books, with Original Disquisitions, Articles of Biography, and other Literary Antiquities. 8vo., 40 nos. in 10 vols. London, by T. Bensley, for Longman (etc.), 1805–1809.

250 copies printed.

——— *Same.* 2d ed. 10 vols., 8vo. London: Longman (etc.), 1815.

250 copies printed.

2. British Bibliographer. By Sir Egerton Brydges, K[night of St.] J[oachim]. 15 nos. in 4 vols. London, for R. Triphook, by T. Bensley, 1810–1814.

With portraits.

3. Restituta; or, Titles, Extracts, and Characters of Old Books in English Literature Revived. 28 nos. in 4 vols. 8vo. London, by T. Bensley, for Longman (etc.), 1814.

References: Northup, Nos. 34–36; Allibone, 1:272; Huth, *Cat.*, 1:233; D.N.B.; Lowndes, 1:296; Horne, 2,528.

VIII

[GRIFFITH, Acton Frederick], compiler

Bibliotheca Anglo-Poetica; or, A Descriptive Catalogue of a Rare and Rich Collection of Early English Poetry. 8vo. London: Longman, Hurst, Rees, Orme, and Brown, 1815.

References: Hazlitt, *Book-Collector*, 267; Lowndes, 1:200; Corser, *Collectanea Anglo-Poetica*, Pt. 2 (Vol. 1), 268.

IX

WATT, Robert (1774–1819)

Bibliotheca Britannica; or, A General Index to British and Foreign Literature. In Two Parts:—Authors and Subjects. 4 vols., 4to. Edinburgh, for Archibald Constable and Company, ... and Longman, Hurst, Rees, Orme, Brown & Green; and London: Hurst, Robinson & Co., 1824.

Vols. 1 and 2, authors; Vols. 3 and 4, subjects.

References: Murray, *Bibliog.: Its Scope and Methods*, 19, 31, 34, 97; *Camb. Hist. Eng. Lit.*, 12:411; Spofford, *Book for All Readers*, 493; Allibone, 3:2611; Sabin, *Bibliog. of Bibliog.*, cxlvi; Lowndes, 5:2858. "The most constantly consulted book in the reading-room of the British Museum."—Murray.

X

LOWNDES, William Thomas (1798–1843)

1. The Bibliographer's Manual of English Literature containing An Account of Rare, Curious, and Useful Books, Published in or Relating to Great Britain and Ireland. . . . . 4 vols., 8vo. London: William Pickering, 1834.

Some copies were printed on large paper.

2. ——— *Same.* New Edition Revised, Corrected, and Enlarged: with An Appendix relating to the Books of Literary and Scientific Societies. By Henry G. Bohn. 6 vols., 8vo. London: Bell & Daldy, 1869.

References: Northup, No. 141, 4783; *Encyc. Brit.*, 14th ed., 14:445; Jaggard, *Bibliog. of Shakespeare*, 27; Bibliog. Soc., *Transactions*, 1:65, 68; 2:1; Allibone, 1:1139; Sabin, *Bibliog. of Bibliog.*, xcvi; Power, *Handy Book*, 13.

XI

COLLIER, John Payne (1789–1883)

A Catalogue, Bibliographical and Critical of Early English Literature; Forming a Portion of the Library at Bridgewater House, the Property of the Rt. Hon. Lord Francis Egerton, M.P. 4to. London: Thomas Rodd, 1837.

Only 50 copies were printed. Known also as the "Ellesmere Catalogue."

——— A Bibliographical and Critical Account of the Rarest Books in the English Language, Alphabetically Arranged. 2 vols., 8vo. London: Joseph Lilly, 1865.

——— *Same.* 4 vols., 8vo. New York: David G. Francis, 1866.

75 copies of the New York edition were printed on large paper, and 5 copies on India paper.

References: Wise, *Ashley Library Catalogue*, 1:225; Lee, *Life of William Shakespeare* (1916), 568 n; *Encyc. Brit.*, 14th ed., 6:18; Jaggard, *Shakespeare Bibliography*, 56; Allibone, 1:410.

XI*a*

PAYNE, John Thomas, and FOSS, Henry

Bibliotheca Grenvilliana; or Bibliographical Notices of Rare and Curious Books, Forming Part of the Library of the Right Hon. Thomas Grenville: By John Thomas Payne and Henry Foss. 4 vols., 8vo. London, printed by William Nicol, Shakspeare Press, Pall Mall, 1842–1872.

Volume 3, called "Part Second. Printed by Order of the Trustees," is dated 1848. Volume 4, "Part Third," "Printed by Order of the Trustees," 1872, Chiswick Press, contains a bust portrait of Grenville.

Some copies were printed on large paper, imperial octavo.

References: Edward Edwards, *Lives of the Founders of the British Museum* (1870), 670–85; Edward Edwards, *Memoirs of Libraries*, 1 (1859), 490–93; *Report of the Commissioners to Inquire into the British Museum* (1850), Index, 83.

Mr. Grenville printed the two volumes of the first part of his library which was considered to contain its finest books. The trustees of the British Museum ordered the second and third parts to be printed.

XII

ALLIBONE, Samuel Austin (1816–1889)

1. Critical Dictionary of English Literature and British and American Authors . . . . to the Latter Half of the Nineteenth Century. . . . . 3 vols., 8vo. Philadelphia: Childs & Peterson, 1854–1871.

KIRK, John Foster (1824–1904)

2. Supplement to Allibone's Critical Dictionary of English Literature. . . . . Containing over 37,000 Articles (Authors), and Enumerating over 93,000 Titles. 2 vols., 8vo. Philadelphia: J. B. Lippincott Co., 1891.

References: Northup, *Register of Bibliographies*, No. 3; *Camb. Hist. Amer. Lit.*, 3:188; *Encyc. Brit.*, 14th ed., 1:652; Bibliog. Soc., *Trans.*, 12:29; *The Library*, 2d ser., 5 (No. 20, October, 1904), 419–30; *Appleton's Cyclop. Amer. Biog.*, 1:57 (portrait); Sabin, *Dict.*, Vol. 1, No. 1005.

XIII

CORSER, Thomas (1793–1876)

Collectanea Anglo-Poetica; or, A Bibliographical and Descriptive Catalogue . . . . of Early English Poetry, with Occasional Extracts and Remarks Biographical and Critical. 11 parts, 4to. Manchester, for the Chetham Society, 1860–1883.

Paged and indexed to be bound in 5 volumes, if desired, but usually found bound in the parts as issued.

References: Northup (1925), No. 4184; Hazlitt, *Hist. of Book-Collecting* (1904), 273; Hazlitt, *Confessions of a Collector* (1897), 64–67; Kirk, *Supplement to Allibone*, 1 (1891), 391; Corser, *Collectanea Anglo-Poetica*, Pt. 11 (1883), iii-x; D.N.B.

XIV

BLADES, William (1824–1890), printer and bibliographer

1. The Life and Typography of William Caxton, England's First Printer, with Evidence of His Typographical Connection with Colard Mansion. 2 vols., 4to. London: Joseph Lilly, 1861–1863.

References: *Bookworm*, 3:221; *Lib. Assn. Record*, N.S., 3 (1925), 41.

2. ——— The Biography and Typography of William Caxton, England's First Printer. 2d ed., 8vo. London: Trübner & Co., 1882.

References: *Lib. Assn. Record*, 2 (1924), 259; 3 (1925), 41; Allibone, *Supp.*, 1:160; *Bookworm*, 3 (1890), 221–24, portrait; *The Library*, 2 (1890), 191, 205–9; Duff, *15th Cent. Books* (1917); De Ricci, *Census of Caxtons* (1909).

XV

HAZLITT, William Carew (1834–1913)

1. Hand-Book to the Popular, Poetical, and Dramatic Literature of Great Britain, From the Invention of Printing to the Restoration. 8vo., xii+704 pages. London: John Russell Smith, 1867.

Some copies were printed on large paper.

2. ——— Collections and Notes; 1867–1876. 8vo., xi+498 pp. London: Reeves & Turner, 1876.

3. ——— Second Series of Bibliographical Collections and Notes on Early English Literature; 1474–1700. 8vo., x+717 pp. London: Bernard Quaritch, 1882.

525 copies printed, of which 25 were on large paper.

4. ——— Third and Final Series of Bibliographical Collections and Notes on Early English Literature; 1474–1700. 8vo. xii+315 pp. London: Bernard Quaritch, 1887.

270 copies printed, of which 20 were on large paper.

5. ——— Supplements to the Third and Final Series of Bibliographical Collections and Notes; 1474–1700. demi 8vo., viii+181 pp. London: Bernard Quaritch, 1889.

Some copies were printed on large paper.

6. ——— Bibliographical Collections and Notes (1474–1700). Third and Final Series. Second Supplement. Medium 8vo., iv+106 pp. London: Bernard Quaritch, 1892.

Some copies were printed on large paper.

7. ——— Bibliographical Collections and Notes on Early English Literature Made during the Years 1893–1903. 8vo., iv+446 pp. London: Bernard Quaritch, 1903.

150 copies printed. This is the only one of the series of which no copies were printed on large paper.

8. GRAY, G. J.

A General Index to Hazlitt's Handbook and His Bibliographical Collections (1867–1889). Edited by W. Carew Hazlitt. 8vo. iv+866 pp. London: Bernard Quaritch, 1893.

With Appendix (pp. 843–66) containing further collections and notes, not included in the Index.

250 copies printed on small paper, and 25 only on large paper.

XVI

DYCE, Alexander (1798–1869)

Dyce Collection. A Catalogue of the Printed Books and Manuscripts Bequeathed [to the South Kensington Museum]. 2 vols., 8vo. London: George E. Eyre and William Spottiswoode, 1875.

References: Hurlbut, No. 1901.

XVII

HUTH, Henry (1815–1878), book collector

The Huth Library. A Catalogue of the Printed Books, Manuscripts, Autographs, Letters, and Engravings, ... with Collations and Bibliographical Descriptions. 5 vols., imperial 8vo. London: Ellis and White, 1880.

References: *Introd. of Cat.*, 1:v–vii.; Hazlitt, *Four Generations of a Literary Family*, 2:266–93; Hazlitt, *Confessions of a Collector*, 8 ff.; Hazlitt, *Book-Collector*, 6 ff.

HUTH, Alfred Henry (1850–1910)

Catalogue of the Fifty Manuscripts and Printed Books Bequeathed to the British Museum by Alfred H. Huth. Imperial quarto. London, for the trustees, 1912.

References: Huth Bequest (binders title of the foregoing), v–xvi.; *Bookworm*, 3 (1890), 225.

XVIII

BRITISH MUSEUM

Catalogue of Books in the Library of the British Museum Printed in England, Scotland, and Ireland, and Books in English Printed Abroad to the year 1640. 3 vols., 8vo. London, by order of the trustees. 1884.

References: *The Library Chronicle*, 2 (1885), 57–63.

Collier's work is of a more scientific nature, his descriptions being confined to books before 1700 that actually passed through his hands. Bibliographers of English literature are under very greatest obligation to him for the thoroughness and accuracy of his work.

XIX

DICTIONARY OF NATIONAL BIOGRAPHY

1. Dictionary of National Biography; edited by Leslie Stephen and Sidney Lee. 22 vols., 8vo. London: Smith, Elder & Co., 1908–1909.

Volumes 1–9 were edited by Leslie Stephen and Sidney Lee; Volumes 10–22 by Sidney Lee. The first edition was in 66 volumes including 3 supplementary volumes; 1885–1901. The twenty-second and last volume of the reissue comprises the 3 volumes supplementary of the original edition first published in 1901; supplying, with a few accidental omissions, memoirs of persons who died while the original volumes were in course of quarterly publication.

This supplement brings the record of national biography down to the death of Queen Victoria. The *errata* have been corrected in the reissue of 21 volumes and Supplement in 1908–1909.

2. Index and Epitome to the Original Issue; edited by Sidney Lee. 2d ed. New York and London, 1906.

Reference: Northup, *Register of Bibliographies*, No. 214. For further and later details see Part III, herein.

XX

SINKER, Robert (1838–)

A Catalogue of the English Books Printed before MDCI. Now in the Library of Trinity College, Cambridge. 8vo. Cambridge: Deighton, Bell, and Co.; London: George Bell and Sons, 1885.

References: *The Library Chronicle*, 2 (1885), 79.

XX*a*

EDMOND, John Philip (1850–1906)

The Aberdeen Printers; Edward Raban to James Nicol; 1620–1736. Aberdeen: J. & J. P. Edmond & Spark, 1886.

250 copies printed on small paper, and 25 copies printed on large paper.
References: *Lib. Assn. Rec.*, 8 (1906), 199–201.

XXI

LOCKER-LAMPSON, Frederick (1821–1895)

1. The Rowfant Library. A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings and Pictures, collected by Frederick Locker-Lampson. [Compiled by Alfred W. Pollard.] roy. 8vo. London: Bernard Quaritch, 1886.

150 copies were printed for sale. The etching by Cruikshank which forms the frontispiece to this volume is one of the first 250 impressions from the plate.

2. An Appendix to the Rowfant Library. A Catalogue of the Printed Books, Manuscripts, Autograph Letters, etc., Collected since the Printing of the First Catalogue in 1886 by the Late Frederick Locker-Lampson. roy. 8vo. London, printed by Charles Whittingham & Co. at the Chiswick Press, 1900.

350 copies were printed of this catalogue, of which 100 are in the possession of the Rowfant Club, Cleveland, Ohio.

References: Cole, *Book-Collectors as Benefactors of Libraries* (1915), 47–51; Augustine Birrell, *Frederick Locker-Lampson. A Character Sketch* (London. 1920), 10; Hazlitt, *Four Generations of a Literary Family*, 2 (1897), 293–300; *The Library Chronicle*, 3 (1886), 79.

XXI*a*

DICKSON, Robert (1828–), and EDMOND, John Philip (1850–1906)

Annals of Scottish Printing from the Introduction of the Art in 1507 to the Beginning of the Seventeenth Century. By Robert Dickson, L. R. C. S. E. and John Philip Edmond. 8vo. Cambridge: Macmillan & Bowes, 1890.

500 copies printed on small paper, and 100 copies printed on large paper.
References: Bibliog. Soc., *Trans.*, 1 (1893), 174; *Lib. Assn. Rec.*, 8 (1906), 199–201; *The Library*, 2 (1890), 157–58, 251–57; Northup, No. 4437.

XXII

GROLIER CLUB, New York (founded 1884)

Catalogue of Original and Early Editions of Some of the Poetical and Prose Works of English Writers from Langland to Wither. With Collations & Notes, & Eighty-seven Facsimiles of Title-pages and Frontispieces. Being a Contribution to the Bibliography of English Literature. Imprinted at New York for the Grolier Club, 29 East Thirty-second Street. Anno Dni. 1893.

References: Bibliog. Soc., *Trans.*, 1 (1893), 206; *Bibliographica*, 2 (No. 7), 377–81; *The Library*, 5 (1893), 228.

XXIII

JOHN RYLANDS LIBRARY

Catalogue of Books in the John Rylands Library, Manchester, Printed in England, Scotland, and Ireland, and of Books in English Printed Abroad to the End of the Year 1640. 4to. Manchester, 1895.

This is a brief title-author catalogue, with an index of printers, under which is a chronological list of books printed by them.

References: *Lib. Assn. Rec.* (1899), 564–71; N.S. 2 (1924), 226; John Rylands Library, *A Record of its History; 1899–1924* (1924), 49.

XXIV

MADAN, Falconer (1851–)

The Early Oxford Press; A Bibliography of Printing and Publishing at Oxford, '1486'–1640; with Notes, Appendixes and Illustrations. By Falconer Madan, M.A., Fellow of Brasenose College, Oxford. Oxford, at the Clarendon Press, 1895. ("Oxford Historical Society Publication," Vol. 29.)

Oxford Books; A Bibliography of Printed Books Relating to the University and City of Oxford, or Printed or Published There, with Appendixes, Annals, and Illustrations. Vol. 2: Oxford Literature: 1450–1640, and 1641–1650. 8vo. Oxford: Clarendon Press, 1912.

References: *Lib. Assn. Rec.*, 16 (1914), 289; Bibliog. Soc., *Trans.*, 1 (1893), 91–106; *The Library*, 7 (1895), 91–93; *Bibliographica*, 2, pt. 5, 127, 128. *The Library*, 3d ser., 3 (1912), 237–39; Northup, *Register of Bibliographies* (1925), Nos. 2114, 4383.

XXV

SAYLE, Charles Edward (1864–1924)

Early English Printed Books in the University Library Cambridge (1475 to 1640). 4 vols., 8vo. Cambridge, at the University Press, 1900–1907.

Vol. 1, 1900; Vol. 2, 1902; Vol. 3, 1903; Vol. 4, 1907.

References: *Lib. Assn. Rec.*, 2 (September, 1924), 194; Bibliog. Soc., *Trans.*, 9 (1908), 49; *The Library*, 5 (December, 1924), 267–73 (with portrait).

XXVI

HOE, Robert (1839–1909)

Catalogue of Books by English Authors who Lived before the Year 1700. Forming a Part of the Library of Robert Hoe. 5 vols., 8vo. Printed in New York January, 1903—(February), 1905.

References: O. A. Bierstadt, *The Library of Robert Hoe; a Contribution to the History of Bibliophilism in America.* (New York: Duprat & Co., Publishers, 1895. Edition limited to 350 numbered copies. English books, pp. 153–202).

XXVII

ALDIS, Harry G.

A List of Books Printed in Scotland before 1700, including Those Printed Furth of the Realm for Scottish Booksellers. With Brief Notes on the Printers and Stationers. By Harry G. Aldis. 4to. Printed by the Edinburgh Bibliographical Society, 1904.

References: *The Library;* 2d ser., 6 (No. 22, April, 1905), 223.

XXVIII

GROLIER CLUB, New York (founded 1884)

Catalogue of Original and Early Editions of Some of the Poetical and Prose Works of English Writers from Wither to Prior. With Collations, Notes, and More than Two Hundred Facsimiles of Title-pages and Frontispieces. 3 vols., 8vo. Imprinted at New York for the Grolier Club, 29 East Thirty-second Street. Anno Dni. 1905.

Edition 400 copies on Holland handmade paper and 3 copies on vellum; completed, March, August, and November, 1905, respectively.

XXIX

CHURCH, Elihu Dwight (1836–1908)

A Catalogue of Books consisting of English Literature and Miscellanea. Including many Original Editions of Shakespeare; Forming a Part of the Library of E. D. Church; Compiled and Annotated by George Watson Cole. 2 vols., imperial 8vo. New York: Dodd, Mead and Company, 1909.

References: Bibliog. Soc. Amer., *Proceedings and Papers,* 7 (1912–1913), 41–50.

XXX

HUNTINGTON, Henry Edwards (1850–1927)

1. Check-List or Brief Catalogue of the Library of Henry E. Huntington (English Literature to 1640). Compiled under the Direction of George Watson Cole. New York, privately printed, 1919.

2. Check-List or Brief Catalogue of the English Books, 1475–1640 in the Henry E. Huntington Library and Art Gallery. Additions and

Corrections, July, 1919—June, 1920. Compiled under the Direction of George Watson Cole. New York, privately printed, 1920.

The two volumes are paged continuously; 1–455, (457)–570.

XXXI

WHITE, William Augustus (1843–1927)

1. Hand-List of Early English Books Mostly of the Elizabethan Period Collected by W. A. White, Brooklyn, N.Y. Digested from (the) Card Catalogue made by Miss Henrietta C. Bartlett. 8vo. (Brooklyn, New York, privately printed, 1914.)

2. Catalogue of Early English Books, Chiefly of the Elizabethan Period. Collected by William Augustus White and catalogued by Henrietta C. Bartlett. 8vo. New York, privately printed for Mr. W. A. White, by the Pynson Printers, Inc., 1926.

·V·

SAMPLE ENTRIES

THE examples which follow are necessarily chosen because of their brevity. Notwithstanding, they illustrate the style of description and comment used by each writer and show the gradual tendency, as time progressed, toward a fuller and more scientific form of description, embodying, as Madan puts it, the "ideal, in which the author is recognized as having claims on our attention, as well as the printer, [a feature which] ought never to be lost sight of."

IV, 2

Herbert, William. *Typographical Antiquities*. Vol. 2:1786

a

Under Henry Bynneman: 2:983

"The Pleasant Historie of the Conquest of the VVeast India now called new Spayne, Atchieued by the vvorthy Prince Hernando Cortes Marques of the valley of Huaxacae, most delectable to Reade: Translated out of the Spanishe tongue, by T. N. Anno 1578." The Crazen serpent. "Imprinted at London by Hen. Bynneman." Dedicated "To—Sir Francis Walsingham.—Tho. Nicholas.—To the Reader.—Stephan Goson in prayse of the Translator:" in 6 six-lined stanzas.—"In Thomæ Nicholai occidentalem Indiam St. Gosson:" in six distichs. Contains besides, 405 pages and a table. Licensed. W. H. Quarto. (1578)

Note.—The initials "W. H." indicate that Herbert himself owned a copy.

b

Under John Wolfe: 2:1175

"An Apologie, or Defence of our dayes, against the vaine murmurings & complaints of manie: Wherein is plainly proued, that our dayes are more happie & blessed than the dayes of our forefathers." Dedicated by Fr. Trigge "To—Sir Anth. Thorrold Knight, and the vertuous Ladie Anne Thorrold his wife.—Welborne 15 Nouember, 1589." Pages 42. W. H. Quarto. 1589

VIII

Griffith, Acton Frederick. *Bibliotheca Anglo-Poetica.* 1815

a

197. Donne (John).—Poems by J. D. (John Donne) with Elegies on the Authors Death.—extra.—*London, printed by M. F. for John Marriot,* 1633. Quarto, pp. 416. . . . . £1. 15*s.*

This is the first edition of Dr. Donne's poems: a fine portrait of the author, by Lombart, has been prefixed.

Note.—As this was primarily intended as a sale catalogue, prices are given with each item; "extra" refers to the binding.

b

378. Herbert (George).—The Temple. Sacred Poems, and Private Ejaculations. By Mr. George Herbert, late Oratour of the Universitie of Cambridge. Together with his Life. The twelfth edition corrected, with the addition of an alphabetical table.—morocco.—*London, printed by J. Barker,* 1703. Duodecimo, pp. 368. . . . . £1. 1*s.*

A second portion of this edition has distinct pages, signatures, and a title, viz. "The Synagogue: or, the Shadow of the Temple. Sacred Poems and Private Ejaculations. In imitation of Mr. George Herbert. The eighth edition, corrected and enlarged. London printed by J. Barber," 1703.—The "Synagogue" has been erroneously attributed to Crashaw, but it is very inferior to his style. Herbert's Life was written by Isaac Walton. There are in this copy prints of the Church Porch, the Church, and a portrait of Herbert by Sturt.

IX

Watt, Robert. *Bibliotheca Britannica.* 1824.

a

As to an Author

DWIGHT, Timothy, D. D. of Greenfield in Connecticut.—The Conquest of Canaan; a Poem. Hartford, America, 1785. Lond. 1786. —The Triumph of Infidelity; a Poem. 1791, 8vo.—Greenfield Hill; a Poem. N. York, 1794. 8vo. Lond. 1797.—The Nature and Danger of Infidel Philosophy; in two Discourses. 1800, 8vo. 1*s.* 6*d.*

b

As to a Printer

Lettou, John, an early English Printer, flourished towards the end of the 15th century, supposed, from his name, to have been a foreigner, but of what country is now uncertain. He printed the following Works,

—Quæstiones Antonii Andreæ Ord. Minor, super xii. libros Metaphysicæ: Emendatæ per Ven. Fratrem Magistrum Thomam Penketh, Ord. Fr. Augustin, Lond. 1480. fol.—Expositiones super Psalterium. Lond. 1481, fol.—The following Works were published by the above, in conjunction with William Machlinia,—Tenores. Nouvelli, without date, fol. This is the first edition of the Tenures of the celebrated Judge Littleton,—Vieux abridgement des Statutes. Without place or date. fol.

Note.—See Gordon Duff. *Fifteenth Century English Books*, nos. 26, 396, 273.

c

As to Subject

EARTHEN-WARE.—1742. A Method of making a Gold-Coloured Glazing for E.-W. 481 *f*.—1779. On the Roman E. W. fished up within the Mouth of the River Thames. 773 *t*.—1782. Observations on the Roman E.-W. taken from the Pan-Pudding Rock. 540 *i*.—1782. On the Roman E.-W. found in the Sea, on the Kentish Coast, between Whistable and Reculver, on the Borders of the Isle of Thanet. 563 *a*. —1782. On the Roman E.-W. 773 *u*.—1806. Observations on the Danger of using E.-W. or Pottery of a bad Quality. 765 *x*.

Note.—Watt, instead of numbering the *pages* of his first two volumes (devoted to authors and subjects), numbered long sections of the *columns*. These he subdivided into smaller divisions of ten lines each, to which he prefixed lower-case letters in italics. The numbers above, "48 *f*; 773 *t*," etc., therefore refer to the columns and sections, so numbered in the author and subject volumes of the work, instead of to pages.

XI

Collier, John Payne. *Catalogue of Early English Literature*. 1837.

a

More, Sir Thomas.—A fruteful and pleasaunt worke of the beste state of a publyque weale, and of the newe yle called Utopia: written in Latine by Syr Thomas More Knyght, and translated into the Englyshe by Raphe Robynson—Citizein and Goldsmythe of London, at the procurement, and earnest request of George Tadlowe Citezein & Haberdassher of the same Citie. Imprinted at London by Abraham Vele, dwelling in Paul's churchyarde at the sygne of the Lambe. Anno. 1551. B.L. 8vo. 144 leaves.

This is the earliest edition of Sir Thomas More's Utopia in English. The dedication is by Raphe Robynson, to "maister William Cecylle esquiere, one of the twoo principal secretaries to the kyng," and it is remarkable as the first work that was inscribed to that celebrated

statesman. Hence it appears that he and Robynson had been to school together. To this dedication succeeds Sir Thomas More's Epistle to Peter Giles, wanting in later impressions of the Utopia. The body of the work commences on Sign. B.1. and concludes on Sign. S.4:— "Thus endeth the afternones talke of Raphaell Hythlodaye concerning the lawes and institutions of the Iland of Utopia. Imprinted at London by Abraham Vele," &c.

b

RALEIGH, SIR WALTER.—Newes of S^r^ Walter Rauleigh. With the true Description of Guiana: As also a Relation of the excellent Government, and much hope of the prosperity of the Voyage &c. From the River Caliana, on the Coast of Guiana, Novemb. 17, 1617. London Printed by H. G. &c. 1618 4to. 24 leaves.

The initials of the writer of this tract, R. M., are placed at the end of it. It seems a very catch-penny publication, relating much more to the discoveries of previous navigators than to the last voyage of Sir Walter Raleigh, an account of which occupies only the three last pages. It probably answered the bookseller's purpose, as two editions of the tract were printed in the same year. On the title-page is a rude wood-cut, meant for Sir Walter Raleigh.

NOTE.—*Short-Title Cat.*, No. 17148. The Christie Miller copy is in the Huntington Library.

XI*a*

Payne, John Thomas, and Foss, Henry. *Bibliotheca Grenvilliana.* 1842

a

BIBLE, THE HOLY. The Pentateuch, translated by W. Tindale. Emprented at Malborow in the lande of Hesse *by me Hans Luft*, the yere of oure Lorde 1530, the XVII dayes of Januarii. *Wood cuts.* 12mo G.M.

"First Edition. This is the First Edition of any portion of the Old Testament in English, and Dr. Geddes says, "*Few first Translations will be found equal to it.*" Dr. Cotton enumerates only Four Copies, and those all Imperfect, some to a very great extent. The Copy in the Baptist's Library, Bristol, wants the whole of Genesis; that in Sion College, the whole of Deuteronomy, and also all the Marginal Notes cut off as directed by an Act of Parliament in 1542. The copy in the B. Museum wants four leaves, including the first and last, and that of Mr. Tutet's supposed to be the late Mr. Heber's; see his Cat. Part

II., No. 545, wants thirteen leaves, including the beginning and end." Note by Mr. Evans.

This is, therefore, the only perfect copy known, and is in the most extraordinary beauty and preservation. It was purchased at Mr. Wilkinson's sale.

b

DANIEL, SAMUEL. The first fowre Bookes of the ciuile wars between the two houses of Lancaster and Yorke. London, *by P. Short*, for Simon Waterson, 1595. To which is added the fifth Booke. 4to. R.

The first four books are by no means of common occurrence, and the fifth, which was subsequently and separately printed, is extremely rare. After this Daniel recommenced the whole work, and published it in 1609, with so many changes and additions that scarcely any ten lines remain the same. The 8, 9, 10, 15, and 49th stanzas of this rare 5th Book were not reprinted.

XII

Allibone, Samuel Austin. *Critical Dictionary of English Literature.* 1854–71

a

Power, Miss Marguerite A., niece of the Countess of Blessington, has written a memoir of her aunt; for two years edited The Keepsake; and has given to the world three novels, viz.: 1. Evelyn Forrester: a Woman's Story. Lon., 1856, 12mo.

"Unquestionably altogether superior to any work of fiction that proceeded from Lady Blessington's pen."—*Jeaffreson's Novels and Novelists*, 1858. ii. 386. [Titles of other works follow.]

b

O'Callaghan, E. B., LL.D., has for more than thirty years past contributed to the valuable collections of the New York Historical Society. 1. History of New Netherlands; or, New York under the Dutch N. York, 1846. 8vo; 2d ed., 1848. 2 vols. 8vo; again, 1856. 2 vols. 8vo.

"The author is one of our most thorough historians; and his book is deserving of a place in the library of every lover of sterling historical literature."—*Historical Mag.*, (Boston,) vol. i.192. [Titles of other works follow.]

XVI

Dyce, Alexander. *Catalogue of* [*his*] *Printed Books* [*etc.*]. 1875

a

BROOKE (FULKE GREVILLE, Lord).

Certaine Learned and Elegant Workes of . . . . Fvlke Lord B.,

written in his youth, and familiar exercise with Sir Philip Sidney. Folio. 1633. (Text, pp. 23–82; then pp. 1–298.) 1432.

"It is supposed that the absent pages, 1 to 22, consisted of a 'Treatise on Religion,' cancelled by order of Apb. Laud."—Lowndes's Bibl. Man. (Bohn's edition), p. 282.

NOTE.—See *The Library*, 7 (1926–1927): 217–219.

b

DRAYTON (MICHAEL).

*Poems. Collected into one Volume. With sondry peeces inserted neuer before imprinted. (Engraved title-page and portrait.) Sm. folio. Lond., John Smethwick. n.d. 3195.

The pagination throughout the vol. is continuous, but there are several separate titles, all dated 1619.

"I have seen several copies of this Book, in which the [printed] title-page had no portrait on the reverse, and in which the engraved title-page and the two leaves which follow it were not inserted."—*MS. note by Mr. Dyce.*

XVII

Huth, Henry. *The Huth Library Catalogue.* 1880

a

SHAKESPEARE, WILLIAM. The Tragicall Historie of Hamlet, Prince of Denmarke. By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. *At London by I.[ames] R.[oberts] for N.[icholas] L.[ing] and are to be sold at his shoppe vnder Saint Dunstons Church in Fleet-street.* 1604. 4to. R. M.

B-O2 in fours, and the title-page.

In a red morocco binding of the last century, the book itself being in the finest possible condition. This copy has never passed through public auction, but was purchased privately through Messrs. Hatchard, of Piccadilly, who had received it from Scotland. In the cover is the book-plate of Plummer, of Middlestead. Only two other copies are known. This is the first complete edition, that of 1603 being little more than a sketch of the play.

NOTE.—Copies in Folger, Huntington, and at Yale (Elizabethan Club). *Short-title Cat.*, No. 22276. Only three copies of the first title of the first edition of the revised text of *Hamlet* are known. They are all in America. The unused sheets of this edition were issued in 1605 with no changes except the date on the bottom of the title-page. Two copies of this second title survive, both in England. 1, British Museum; 2, Trinity College, Cambridge.—Henrietta C. Bartlett, *Mr. William Shakespeare* (1922), No. 80.

b

MILTON, JOHN. Justa Edovardo King naufrago, ab Amicis mœrentibus, amoris & μνείας χάριν.

Si rectè calculum ponas, ubique naufragium est.

Pet. Arb.

Cantabrigiæ: Apud Thomam Buck, & Rogerum Daniel, celeberrimæ Academiæ typographos. 1638. 4to.

A-I2 in fours, but E has 6 leaves.

The first edition of Milton's "Lycidas" is contained in this volume. Prefixed is an account of King in Latin, printed in capitals, and supposed by Warton to have been written either by Milton or Henry More, the Platonist. The volume is divided into two portions, the first containing the Latin and Greek tributes, the second those in English, with a separate title: "Obsequies to the memorie of Mr. Edward King, Anno Dom. 1638." Among the writers of the English elegies are Henry King, John Cleveland, and J.[ohn] H.[all, of Cambridge?]. Milton's "Lycidas" appropriately crowns the collection, coming last in order. It bears only his initials.

XX

Sinker, Robert. *Early English Books in Trinity College.* 1885

a

(474) Capell Q. II (iii).—Will Shakespeare, *A Midsommer nights dreame. As it hath beene sundry times publikely acted, by the Right Honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare.* London, Iames Roberts, 1600: ff. 32, char. rom. c. sig. (A-H^4), quarto.

Below the title is the device of the half-eagle and Key used by Rowland Hall. . . . .

This edition is apparently subsequent to that printed by Thomas Fisher in the same year. See Mr. Ebsworth's Introduction to Grigg's Photolithographic fac-simile of this edition of the play (1880).

b

(598) Capell s. 19.—Edm. Spenser. *The Faerie Qveene. Disposed into twelue books, Fashioning xii, Morall vertues.* London, (John Wolfe) for William Ponsonbie, 1590: ff. 308, char. rom., c. sig. (A-Pp^8 Qq^4) et pp. n., quarto.

The pagination only extends to the end of sig. Pp. on the last page of which are the "Faults escaped in the Print." In sig. Qq are contained 15 sonnets to Sir Chris. Hatton, Lord Burleigh, etc. On p. 332, two blank spaces are left for the Welsh words.

The name of the actual printer of the present work is not given, but it was doubtless John Wolfe, whose device, the fleur-de-lys seeding, is on the title-page.

The above is the first edition of the first three books.

Herbert 1273, Grenville 680, Huth, 1386.

XX*a*

Edmond, John Philip. *The Aberdeen Printers.* 1886

a

WEDDERBURNE, David. A Short Introduction/To Grammar,/ Compyled for the Instruction/of Youth,/By Publique Authoritie./ [Arms of the City of Aberdeen.]

Aberdene,/Printed by Edward Raban,/Cum Privilegio. 1637./

8°. A-F in eights. Anonymous: by David Wedderburn. $A1^1$ Title, $A1^2$ "Lectori," A2-F8, pp. 4-[96] (p. 4 on $A2^2$), "An Introduction to Grammar." Page 60 is marked 90, and 62–63 are numbered 61–62, the last three pages are not numbered. The running title is in some sheets "An Introduction To Grammar," and in others "An Instruction to Grammar." *University Library, Aberdeen.*

b

BRIEFE Chronicle. A Briefe Chronicle,/Of all the Kinges of/ Scotland:/Declaring in what yeare of the Worlde, and/of Christ, they began to reigne,/how long they reigned, of what qua-/lities they were, and how/they died./

Aberdene,/Printed By Edward Raban,/For David Melvill, 1623./

8°. A-C in eights. A1 has woodcut devices on both sides. $A2^1$ Title, $A2^2$ Scottish Arms within borders, A3-$C7^1$ Briefe Chronicle. Colophon at foot of $C7^1$—"From Aberdene, 1623. Jan. 30." [Old Style] $C7^2$-$C8^2$ Woodcut Devices only. *British Museum.*

XXI

Locker-Lampson, Frederick. *Catalogue.* 1886

a

FLETCHER, John. Cvpids Revenge. (**) As it hath beene diuers times Acted by the Children of her Majesties Reuels. ¶By John Fletcher. *London Printed by Thomas Creede for Iosias Harison, and are to bee solde at the Golden Anker in Pater-Noster-Row.* 1615. 4to. [1st Edition].

Two leaves: B-L3, in fours. Title and "The Printer to the Reader," 2 leaves.

This tragedy was performed on "The Sunday ffollowing [after' Neweres night,' 1611–12] by the Children of Whitefriars." It is based upon Sir Phillip Sidney's Arcadia. Fletcher was helped in its production by Beaumont, and the edition of 1630 appeared under their joint names.

Mr. Huth does not possess this edition, but it is noted in his catalogue as of extreme rarity.

Half Calf.

b

LYDGATE, JOHN. [*Begins fol.* aa.ii] Here begynneth a lytell treatyse of the horse | the shepe | and the goos. [*William Caxton: Westminster*, 1480?] 4to. B.L.

aa, bb, in sixes, bb iii misprinted aaii. 12 leaves.

Without a Titlepage. On both sides of fol. aai are full page woodcuts representing a Lion ruling the animal world.

Printed by William Caxton, and with his sign in the colophon.

Several editions of this book seem to have been issued.

Brown Mor., by Bedford, tooled back, panelled sides, g.e.

XXI*a*

Dickson, Robert, and Edmond, John Philip. *Annals of Scottish Printing*. 1890

a

1580 The Kingis Maie-/steis Proclamatioun togidder with/148 certane Actis of Parliament maid anent the/aduersaris of Christis Euangell./

Quarto, printed in black-letter, without paging, but with signatures A^4B^4 The first leaf is blank, except the signature Aj. Aij-iij, pp. [4], the Proclamation; Aiiij-B_3, pp. [8], "Anent the Messe abolischit." Colophon on B_3^b—"¶ Imprentit at Edin-/burgh be Iohne Ros./ Anno Do. 1580./Cum Priuilegio Regali./" B_4 is wanting, but was probably a blank leaf.

There are copies in the libraries of Trinity College, Cambridge, and Lambeth Palace.

b

1581 The Forme and Maner of examination before the 154. admission to y^e tabill of y^e Lord, vsit be y^e Ministerie of Edinburgh. And geuin to y^e Maisteris of euerie familie: yat be ye oft reading yairof, yai may be ye better instructit in ye groundis & principall yeidis of Religion.

Imprentit at Edinburgh. By Henrie Charteris. Anno, M.D. LXXXI. Cum Priuilegio Regali.

Octavo. Black-letter. A-C in eights.

A copy of this work was in Dr. David Laing's Library, No. 1205 of Part I. of the sale catalogue. The above description is from W. C. Hazlitt's "Collections," 2nd Series, p. 138.

XXII

Grolier Club. *Catalogue; Langland to Wither.* 1893

a

77 **DRAYTON, MICHAEL.**

Ideas | Mirrovr. | Amovrs | In Qvatorzains. | Che serue é tace assai domanda. | *At London,* | *Printed by Iames Roberts, for Nicholas* | *Linge. Anno. 1594.*

Quarto.

COLLATION: *A, two leaves; B-G, in fours; H, two leaves.* Title as above, with printer's device preceding the imprint, A 1; on the verso, a list of errata. Dedication, "To the deere Chyld of the Muses, and his ever kind Mecænas, Ma. Anthony Cooke, Esquire," A2; on the verso, a poem of eighteen lines signed "Gorbo il fidele." The sonnets, B1-H2 (verso blank).

One of the earliest and rarest of Drayton's productions. Of the fifty-one sonnets which it contains, twenty-two were never republished. Fleay, in his "Biographical Chronicle of the English Drama" (vol. 1, p. 146), identifies the subject of the sonnets with Anne Goodere, whom the poet celebrates under the name of "Idea."

b

201 **ROWLANDS, SAMUEL.**

Diogenes | Lanthorne | In Athens I seeke for honest men, | But I shall find them God knows when. | Ile search the City, where if I can see | One honest man, he shall go with mee. | London | ¶ *Printed by I. H. for Robert Bird, at the signe* | *of the Bible in Cheape-side, 1628.*

Quarto. Black letter.

COLLATION: *A-F 1, in fours.*

Title as above, with large woodcut of Diogenes standing, lantern in hand, in front of his tub, A 1; on verso, "¶ Prologue," in verse, signed Samuel Rowlands. The work, under the title "Diogenes in his Lanthorne Humour," A2—F1.

The first edition was issued in 1607; and numerous editions followed.

XXIV

Madan, Falconer. *Oxford Press.* 1895

a

1613

11. **Gamage,** William. LINSI-WOOLSIE. | OR | TWO CENTVRIES OF | *EPIGRAMMES.* | *Written by* WILLIAM GAMAGE *Batche-* | *lour in the Artes.* | [*motto:* then *device.*]

Impr. 29: 1613: (eights) 12°: pp. [80], signn. A-E^{8}: sign. B1^{r} beg. *Which vpward's:* Pica Roman. Contents:—sign. A1^{r}, title: A2^{r}–A2^{v}, dedication to Katherine lady Mansell, daughter of lord Lisle: A3^{r}-A5^{r}, complimentary verses to the author: A5^{v}, "The Author to the Praisers of his booke," a short poem: A6^{r}-E8^{v}, the 200 epigrams.

Very rare: see Wood's *Ath. Oxon.*, ii.350. This author escaped Wood's notice altogether, and his claim to be an Oxford man eluded even dr. Bliss when he edited Wood in 1815: but he subsequently writes in a MS. note, "I have now no doubt but that the author *Linsi-Woolsie* was of Jesus, matriculated May 18, 1604, a native of Glamorgan, pleb. fil., æt. 20: B.A. Dec. 17, 1607." The verses are extremely poor. The only copy at present known is that in the British Museum, which was the Heber copy (Heber sale, 1834, pt. 1, p. 141, no. 2734.)

NOTE.—"Impr. 29," above, refers to p. 296, where the imprint is given in full as "At Oxford, printed by Joseph Barnes, and are to be sold by John Barnes, dwelling near Holborn Conduit [London]. 1612–13 (also *fictitious*)." A second copy is now in the Huntington Library (Bibliog. Soc., *Short-Title Cat.*, No. 11544).

b

20. **Oxford,** University. [*woodcut*] | EPITHALAMIA. | SIVE | LVSVS PALA- | tini in nvptias celissi- | mi principis domini fride- | rici comitis palatini ad | *RHENVM, &C. ET SERENISSI-* | MÆ ELISABETHÆ IACOBI | *POTENTISSIMI BRIT-* | *TANNIÆ REGIS* | *FILIÆ PRIMO-* | *GENITÆ* | [*device.*]

Imp. 31: 1613: sm 4°: pp. [128], signn. ( )^{2} A-P^{4} Q^{2}: sign. B1^{r} beg. *Cur*^{c} *Atalanta,* M1^{r} Impar nulla: English Roman. Contents:—sign. ( )1^{r} title: ( )2^{r} "Oxonia Heydelbergæ", a short poem: A1^{r}-Q2^{v}, the verses.

Poems by Oxford men on the marriage of Frederick v. elector Palatine, with the princess Elizabeth of England on 14 Feb. 161$\frac{2}{3}$. All are Latin except five Greek, two Italian and one Hebrew (unpointed, Pica and Brevier).

NOTE.—"Impr. 31," above, refers to p. 297, where the imprint is given in full, as follows: "31. Oxoniæ, excudebat Josephus Barnesius, & Londini væneunt apud Johannem Barnesium propè aqueductum Holborniensem. 1613." A copy of this work is also in the Huntington Library.

XXV

Sayle, Charles Edward. *Early English Printed Books in the University Library Cambridge.* 1900–1907

a

5313. Oxford University. Epithalamia. sive Lvsvs Palatini in nvptias . . . Friderici comitis Palatini . . . et . . . Elisabethæ . . . Oxoniæ, Excudebat Josephus Barnesius, & Londini væneunt apud Johannem Barnesium . . . 1613. 4° Dd*. 3. 42[6] (E).
Device 3.

——— Another copy. R. 10. 33[6] (sel).
BM 12. Haz. 1. 172. Madan 92.

b

5323. Day (John). Day's Festivals or, twelve of his sermons . . . Printed at Oxford by Ioseph Barnes. 1615. 4° Syn. 7.61.99.
With Day's device.
BM.457. Madan 120

XXVII

Aldis, Harry G. *A List of Books Printed in Scotland Before 1700.* 1904

a

1568

—68 Actis of parliament of . . . Iames the sext . . . (15 Dec. 1567). F°. (DE. 63) Lekpreuik. B.

69 Fall of the Romane kirk. (DE. 122) [1568?] Bassandyne.

—70 Lindsay (Sir D.) The warkis . . . 4°. (De. 30) (expensis of H. Charteris) J. Scot.

—71 Proclamation, by the Regent. Declaring the purpose of thame quho assistit with our Souerane Lordis Mother, &c. s.sh. (DE.66) Lekpreuik. B.

—72———7 May, by the Regent. Anent the tressonable conspiratouris . . . s.sh. (DE. 65) Lekpreuik. B.

73 Skene (Gilbert) Ane breve descriptiovn of the pest . . . 8° (DE. 64). Lekpreuik.

NOTE.— "—" before the number, indicates that a full collation has been obtained; "(DE. 63)," a reference to Dickson and Edmond; "B," that a copy is in the British Museum; and "s.sh." that it is a single sheet unfolded.

Number	Publication Dates	Author	Biographical Notice	Bibliographical Titles	Examples	Remarks
I.....	1709–70	Leland	17	69		
II.....	1548–49	Bale	17	69		
II, 2....	1902	Poole and Bateson	18	70		
III.....	1691–92	Wood	18	70		
III, 2...	1721	Tanner	18	70		
III, 3...	1813–20	Bliss	19	71		
IV.....	1749	Ames	19	71		
IV, 2....	1785–90	Herbert	20	71	82	
IV, 3....	1810–19	Dibdin	21	71		
V.....	1764	Baker	21	72		
V, 2.....	1782	Reed	22	72		
V, 3.....	1812	Jones	22	72		
VI.....	1802	Ritson	23	72		
VII.....	1805–15	Brydges	24	72		
VIII....	1815	Griffith	25	73	83	*Bibliotheca Anglo-Poetica*
IX.....	1824	Watt	26	73	83	
X.....	1834	Lowndes	27	73		
X, 2....	1869	Bohn	28	73		
XI.....	1837–65	Collier	29	74	84	
XI*a*.....	1842–72	Payne and Foss	32	74	85	*Bibliotheca Grenvilliana*
XII.....	1854–71	Allibone	33	74	86	
XII, 2...	1891	Kirk	35	75		
XIII....	1860–83	Corser	36	75		*Collectanea Anglo-Poetica*
XIV....	1861–82	Blades	38	75		
XIV, 2..	1909	De Ricci	40			
XIV, 3..	1917	Duff	41			
XV.....	1867–1903	Hazlitt	41	75		
XVI....	1875	Dyce	47	76	86	
XVII...	1880–1912	Huth	49	77	87	
XVIII..	1884	British Museum	51	77		*Books Printed down to 1640*
XIX....	1885–1930	Stephen and Lee	52	77		*Dictionary of National Biography*
XX.....	1885	Sinker	54	78	88	
XX*a*....	1886	Edmond	55	78	89	
XXI....	1886–1900	Locker-Lampson	56	78	89	
XXI*a*...	1890	Dickson and Edmond	57	78	90	
XXII...	1893	Grolier Club	58	79	91	*Langland to Wither*
XXIII..	1895	John Rylands Library	59	79		*Early English Books*
XXIV ..	1895–1912	Madan	59	79	92	
XXV ...	1900–1907	Sayle	61	79	93	
XXVI ..	1905	Hoe	62	80		
XXVII .	1904	Aldis	63	80	83	
XXVIII.	1905	Grolier Club	64	80		*Wither to Prior*
XXIX ..	1909	Church	65	80		
XXX...	1919–20	Huntington	65	80		
XXXI ..	1914–26	White	66	81		

Part I. Introduction 1
Part II. What Should Be Found in Bibliographies 12
Parts III, IV, and V. *See* Synoptical Index (above)

The Papers of the
Bibliographical Society of America

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS

THE BAKER & TAYLOR COMPANY
NEW YORK

THE CAMBRIDGE UNIVERSITY PRESS
LONDON

THE THOMAS C. LOTHIAN COMPANY
MELBOURNE

THE MARUZEN-KABUSHIKI-KAISHA
TOKYO, OSAKA, KYOTO, FUKUOKA, SENDAI

THE COMMERCIAL PRESS, LIMITED
SHANGHAI

The Papers of The Bibliographical Society of America

VOLUME TWENTY-THREE

1929

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO · ILLINOIS

PUBLICATION COMMITTEE

James B. Childs - Library of Congress, Washington, D.C.
Carl B. Roden - - - - Chicago Public Library
Andrew Keogh - - - - Yale University Library

The Society does not hold itself responsible for opinions expressed by contributors of papers

COPYRIGHT 1930 BY THE UNIVERSITY OF CHICAGO. ALL RIGHTS RESERVED. PUBLISHED JUNE AND JULY 1930
COMPOSED AND PRINTED BY THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS, U.S.A.

CONTENTS

Bibliotheca Thordarsoniana: A Private Collection of Scientific and Technological Literature
J. Christian Bay 1

Confederate Imprints in the Henry E. Huntington Library Unrecorded in Previously Published Bibliographies of Such Material . . . . *Willard O. Waters* 18

A Survey of the Bibliography of English Literature, 1475–1640: With Especial Reference to the Work of the Bibliographical Society of London
George Watson Cole, L.H.D. 1

BIBL.
LONDIN.
UNIV.

The Papers of the Bibliographical Society of America

VOLUME TWENTY-THREE · PART TWO · 1929

Bibliography of English Literature · 1475–1640

By GEORGE WATSON COLE, L.H.D.

The Papers of the Bibliographical Society of America

The Bibliographical Society of America, which was founded in 1904 during the Conference of Librarians at the Louisiana Purchase Exposition, on the initiative of the Bibliographical Society of Chicago, has for its object the promotion of bibliographical research and the printing of bibliographical productions. The Society has met semi-annually since that date. The annual meeting is ordinarily held in connection with the American Library Association. A winter meeting is frequently held in connection with the American Historical Association. At these meetings many papers of interest to bibliographers, book collectors, and librarians have been read, and these have been published in the volumes of the Society's Papers.

Any person interested in the object of the Society and approved by the Council may become a member upon payment of $3.00 a year. Names may be submitted to any officer of the Society.

The treasurer is Frederick W. Faxon, Roslindale, Mass.

The Papers of the Society are published at The University of Chicago Press, 5750–58 Ellis Ave., Chicago, Ill. The subscription price is $4.00 per year. The price of this part is $2.00.

Communications concerning editorial matters may be addressed to the Chairman of the Publication Committee, James B. Childs, Library of Congress, Washington, D.C.

Correspondence concerning yearly subscriptions and single copies may be addressed to The University of Chicago Press, 5750–58 Ellis Ave., Chicago, Ill. Patrons are requested to make all remittances payable to The University of Chicago Press in postal or express money orders or bank drafts.

The Following Representatives of The University of Chicago Press are authorized to quote the prices indicated:

For the British Empire, except Canada and Australia: The Cambridge University Press, Fetter Lane, London, E. C. 4, England. Yearly subscription, including postage, 18*s.* 6*d.* each.

For Australia: The Thomas C. Lothian Company, The Rialto, 497 Collins St., Melbourne.

For Japan and Korea: The Maruzen-Kabushiki-Kaisha, 11 to 16 Nihonbashi Tori Sanchome, Tokyo, Japan. Yearly subscriptions, including postage, Yen 8.40.

For China: The Commercial Press, Limited, Shanghai. Yearly subscriptions, including postage, $4.15 each.

Claims for missing numbers should be made promptly. The publishers expect to supply missing numbers only when they have been lost in transit.

[PRINTED IN U.S.A.]